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Sir Aston Webb's Retirement from the Presidency of the Royal Academy

BY SIR D. Y. CAMERON, LL.D., R.A.

THE retiral of Sir Aston Webb from the presidency of the Royal Academy, after six years of strenuous service, brings to an end a term of more than usual activity and progress. Elected unanimously, to succeed the late Sir Edward J. Poynter in 1918, shortly after the conclusion of the Great War, and at a time when old institutions required new life and a new outlook, Sir Aston entered with singularly open mind into the pressing duties and problems which awaited him. For several months previous to his election, a Committee of the Academy had been sitting in earnest consideration of much desired and essential reforms, and he, at the time treasurer, was one of its most active members, giving unstintedly of his ripe experience to the solution of questions, long pondered, long delayed. One of the outstanding results of this Reform Committee's efforts was the drafting of a law making the retiral of members incumbent at the age of seventy-five in order to accelerate promotion from associate rank, and thus ensure the senior order of membership an accession of new men in the fullness of their strength. No change of this kind can take place without removing some on whom age has left no marks, hence there have been members raised to " Senior Academician " rank though still full of activity. This new law has removed Sir Aston Webb from the Presidency, with his mental energies unabated, his understanding alert and undimmed, and his eyes still open to the new visions of a new age.

To those who have had the privilege of close intercourse and co-operation with him, it is a matter of the deepest regret that his occupancy of the chair is at an end, during the years of which his unselfish and unceasing labours have called forth love and loyalty in full measure. All those who have the highest interests of the Academy at heart, all who know its great past, and hope for its still greater future, recognise how well Sir Aston has run his race, and how wisely he has guided its affairs, when errors and false steps might so easily have occurred, and would certainly have done so under a less wary and experienced chief.

With wide knowledge of men and business, he assumed office when probably no painter (all former P.R.A.'s have been painters) would have been acceptable to the varied groups of men to be found in the Academy. In how many cases he has allured the conservative mind to light and courage, and restrained those who, forgetting for the moment the things which lay behind, were pressing on to things before—flushed with the fevered atmosphere of those after-war years and as likely to destroy as to build up! He has been a bridge across the gulf which divided men, and has held the members together in good hope and fellowship for the years to come, when the value of his presidency will be, if possible, more fully recognised.

It requires a man of many parts to infuse new blood and new ideas into old institutions, the wheels of which tend to be clogged with an unreasoning conservatism opposed to all change and the moving spirit of a new age. Sir Aston Webb possessed the progressive, catholic outlook, and has been instrumental, with the necessary help of others, in opening—as had never been previously

done—the great gates of Burlington House to men who, otherwise, would have found them for ever closed. He has not been heedless of the old sentiments and arguments of those of a former tradition, still members, but at the same time he has inclined his ear to the calls of new impulses and new outlooks, with the result that the Academy by its elections has shown a catholicity greatly to be commended, and in the view of artists established itself in a place far different from that of six years ago. New life cannot be stemmed, and the future is for the young with wings of liberty on which to rise. The President saw those movings when others failed to do so, and he apprehended those words of Disraeli, " The youth of a nation are the trustees of posterity."

In his time the Galleries have been placed at the disposal of outside societies of painters and craftsmen—at home and from the Dominions. Consequently the Academy, so long condemned and execrated as narrow and exclusive, has become the emancipated and welcoming home of all the Arts.

Observant students of the Royal Academy and countless visitors to its exhibitions have not been slow to notice the change in the hanging of pictures and placing of sculpture. No longer are the former in excess ; no longer " piled steep and massy, close and high " ; no longer is the sculpture crowded indiscriminately into inadequate space. These reforms in exhibitions have been carried out by the " hanging committees," but would have been impossible had the latter not been sustained by the zeal of the President for all concerning finer arrangement of lines and masses.

In other fields of Academy life Sir Aston has shown his hand very clearly. In response to his invitation the initial meetings of what is now known as " The Royal Commission of the Fine Arts " took place at the Academy, and he has also given time and thought to the Committee of Investigation into the questions of artists' colours and materials and the preservation of old pictures. Space forbids the recalling of all his activities during these six memorable years of his presidency, to quicken life in the Academy and bring it into fuller accord with the thought, outlook, and expectation of our time. So admirably and so wisely has he acted that most, if not all, of the acrimonious criticism levelled against every action of the Academy has ceased, and given place to more generous appreciation of its efforts to befriend the arts in general, and the administration of its great schools and charities and public responsibilities.

This is not the time or occasion to deal with Sir Aston Webb's life work in Architecture and National Services, but whoever in the future writes the history of the Royal Academy must devote a long chapter to the works of the Architect President who, throughout six of the most restless and perplexing years of our country's history, presided over its affairs with high capacity and integrity, with unfailing courtesy and impartiality, and with tireless assiduity and devotion, even when, more than once, the cloud of sickness was upon him and the shadow of trouble overtook him.

Finally, the presidency of Sir Aston Webb—the eleventh of his line—has been more marked by progress than any similar period since the Academy was founded by the King in 1768 under Sir Joshua Reynolds.

FIG. 4

When the gallery is receiving equal light from both skylights—*Pseudo-Top-Side-Lighted*. Reflections in glazed pictures on both sides very pronounced.

FIG. 5

When the skylights on the east side were closed, forming an imperfect *Modified-Top-Side-Lighted* gallery, in which the reflections of the opposite pictures were nearly obliterated in the glazed pictures on the east side.

MARLAY EXTENSION, LOOKING S.S.E., IN THE FITZWILLIAM MUSEUM, CAMBRIDGE. Messrs. Smith & Brewer, Architects

Recent Observations and Tests on the Lighting of Picture Galleries and Museums

BY S. HURST SEAGER [*F.*].

SINCE the publication of the valuable scientific tests of the National Physical Laboratory—at the instance of Sir Frank Baines—and the publication of my paper in the R.I.B.A. JOURNAL of 9 January 1923, much study has been given to this important subject, and I think it will be readily conceded that the top-side-lighted system there advocated is gaining many adherents, not only in England but also in France and America. It is extremely gratifying to find that among the younger members of the profession there are keen enthusiasts whose marked ability gives the greatest promise that in the immediate future all the art galleries and museums will be lighted in a scientific manner, and the present reproach removed. More than half the designs prepared for the Hull competition were based on this method, and among them were several of such high merit that any one of them if erected would have given distinction to any town. One gallery at the National Gallery of British Art is to be built on the top-side-light system, and it is being adopted at the old London County Hall for its conversion into picture galleries. In France, for the new gallery at St. Quentin (Fig. 7), the architect has recognised the value of the system, and is erecting one of the small rooms in accordance with the section shown. That the system appealed strongly to Lord Leverhulme is shown by the fact that after his visit to New Zealand he wrote, in reference to the Sarjeant Art Gallery at Wanganui, " I was especially pleased with the lighting of that gallery. I thought it most excellent, and exceptionally free from reflections in the pictures."

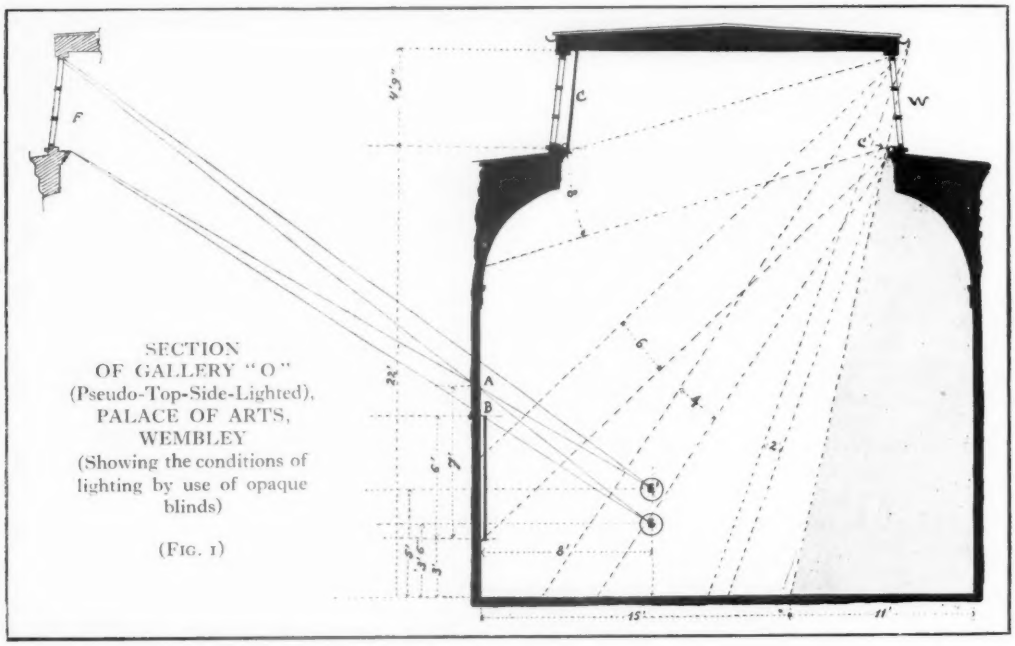
AN OPPORTUNITY TO DEPART FROM TRADITION.

The competition for the Manchester Art Gallery gives a golden opportunity to break away entirely from the fatal grip of tradition, for in the conditions it is at last acknowledged that glazed pictures can be exhibited without creating reflections—a most valuable pronouncement, showing a remarkable advance of thought. The clauses state :—

" Very careful consideration must be given to the lighting of the galleries, and in top-lighted rooms the light should be so devised that it is thrown mainly on the walls and not on the floor and so as to avoid reflections in the glass of the pictures.

" Artificial lighting should be arranged so that the source of light is as nearly as possible from the same direction as natural light and so that reflections are avoided."

The goal has been set up, but it will take a considerable amount of study, knowledge and ingenuity to reach it. All experiments strengthen the conviction that it is by the *top-side-light system* only that glazed pictures can be seen free from reflections, but this connotes that in every gallery there must be only one source of light. This source *must be invisible to the spectator* and must have its maximum light directed on to the picture wall. This " maximum light " does



SECTION
OF GALLERY "O"
(Pseudo-Top-Side-Lighted),
PALACE OF ARTS,
WEMBLEY
(Showing the conditions of lighting by use of opaque blinds)

(FIG. 1)

NOTES.

F.—Representation of the window (W), the same distance from the wall as the window itself (the visual image).
E.—The eye of spectator when sitting at a distance of 8 ft. from picture.
E¹—Ditto, when standing.
F & E¹F.—Imaginary rays from the eye to the visual image, marking the positions of the reflection of the window on the picture plane—(B) when sitting, (A) when standing. ∴ showing that the reflections of the window are above a 6 ft. picture when sitting and a 7 ft. picture when standing.*
C.—Opaque blind closed, shutting off bright light from the spectator and from the pictures on the opposite wall.
C¹.—Opaque blind rolled up. (When closed and C rolled up, the lighting effects are reversed.)
Therefore, in conjunction with Art Gallery glass, these blinds give complete control of lighting conditions at any time of day, independent of sun or its position.

* The reflecting surface is assumed to be vertical. If it is inclined then the reflections rise in proportion to the inclination of the picture.

The above white portion of section shows the area lighted by direct light, and the dotted lines within it show the relative amount of light upon the walls and floor. (It is clear that if both windows were exposed the direct rays would be increased on spectators and floor, but no direct light would be added to the pictures.)

The above dark portion of section shows the area lighted by reflected light only. The wall on this side would be suitable for all unglazed pictures, fabrics and decorative exhibits as seen in the gallery containing the Quest of the Holy Grail at Birmingham. The gallery might therefore have the window C permanently closed, and the exhibits throughout the gallery would be perfectly seen at all times.

not mean an intense one ; it must be capable of being regulated to range between 2 and 20 F.C.—a range to which the eye can readily adjust itself—but in every case it must be ensured that the light on the picture is the brightest light in the room.

That pictures in narrow rooms can be nearly perfectly lighted is proved by experiments made in the Wallace Collection, the Palace of Art in Wembley, and in the new narrow Gallery of the Fitzwilliam Museum at Cambridge. In all cases the reflections were reduced to such an extent by the adaptation of the translucent blinds—as shown in the diagram of Wembley (Fig. 1)—that the possibility of eliminating them altogether by the use of kaleidoscopic glass and opaque blinds is clearly demonstrated.

I emphatically plead for the adoption, wherever possible, of this most inexpensive and perfect control in all those galleries which hold, but do not adequately display, the world's masterpieces. The amenities of the gallery would not be interfered with. On the contrary, there would be a distinct gain in that the transient effect of sunlight would be secured at will. In each room one wall would always be relatively brighter than the other ; on this wall the glazed pictures would be perfectly seen quite free from the reflections which now disfigure them. In summer the east skylights would be closed in the morning and those on the west in the afternoon, but in winter, when all available light is required, this arrangement would be reversed.

Classification of Systems. (Ill. 8.)

Galleries have lately been designed and are in course of erection for which it is claimed that they are in accordance with the top-side-light system, but this name cannot be given to any system of lighting which has skylights or high windows on both sides of the room or gallery. It is true the pictures on both sides of the room would be well lighted, but the brightly illuminated walls would themselves become secondary sources of light and be reflected in the opposing pictures unless the walls are a sufficient distance apart to allow the reflections to be eliminated by tilting. In narrow rooms—all under 44 ft.—it is only the reflections in small pictures that can be eliminated in this way. It is therefore necessary to tabulate and describe the different systems.

No. 1.—*Top-side-light*, in which the one source of light—*invisible to the spectator*—is directed on to the picture wall in such a way that it is the brightest part of the room.

It may be carried out in various ways, *e.g.*—

(*A*) The corridor system, having the gallery on the one side only—as in my sketch for the St. Quentin Museum (Fig. 7), and in the 1923 paper—the left-hand side of diagrams Fig. 8 and the lower part of Fig. 10.

(*B*) With galleries on both sides of a central corridor, as in the upper part of Fig. 10, and in the Sarjeant Art Gallery, Wanganui (Fig. 1 and Illustration No. 3 in the 1923 paper). In this case the subdued light on the spectators prevents their reflections and the opposite walls are far enough apart to enable the reflections of the pictures to be obliterated by fixing the pictures on to wall surfaces inclined at exactly the necessary angle of inclination calculated for the width between the walls and the desired height of the picture line. At Wanganui the galleries are divided into bays, and the distance between the outer walls is 44 ft.—two bays of 16 ft. and a corridor of 12 ft. It should not be less.

(*C*) The corridor may be eliminated if the solid central ceiling remain (Fig. 3, 1923 paper). I have said on that diagram (reproduced from the 1912 paper) that the central space may be extended or omitted. On making experiments in galleries I find that if omitted reflections would be dominant. This section cannot be regarded as top-side-lighted unless the gallery be at least 44 feet wide as stated under B. If it is narrower, it must be placed under No. 2.

No. 2.—*Pseudo-Top-Side-Light* is certainly an appropriate name to give to all those galleries which have the light directed on to the picture walls from both sides of the room and are capable of being converted into a modified top-side-lighted room on each side in turn by the use of opaque blinds as described in the section of the Palace of Art, Wembley, Fig. 1.

It matters not whether the light falls on the walls from the nearest skylight, as in the top-side-light (Division C), or falls on them from the light on the opposite side of the room—as in the Palace of Art—the effect is the same. In both cases opaque blinds would have to be used to get rid of reflections, and they may therefore well be placed in the same class.

Under this heading there would also be placed the side rooms of the Wallace Collection, one narrow room (No. 5) in the National Gallery, the Water-Colour Rooms in the National Museum of Wales and the Southampton Art Gallery—all lantern-lighted rooms with solid ceilings, those rooms like the Archaic Greek Sculpture room (No. 12) at the British Museum, which have their lights on both sides high up close to the ceiling, and the galleries for small pictures at Wanganui (Illustration No. 3, 1923).

No. 3, *Top-Lighted.*—Under this heading must be placed all the galleries in which the lighting is directed on to the floor, whatever the form of the roof may be. There are many new galleries which have their skylights in the lower slopes of the roof as at the Wallace Collection, and I was hastily led to believe that they could be treated in the same way, but owing to the flatness of the angle it is impossible, as I found by trial, to convert them into modified top-side-lighted galleries by the use of blinds.

The new rooms in the Dulwich Gallery, Room 25, and all the smaller rooms at the National Gallery—with the exception of Room 5—and many others which have the lights so placed, are as much top-lighted rooms as those—the great majority—which have a central skylight with or without ceiling lights. In many cases very slight structural alterations would convert them into pseudo-top-side-lighted galleries to their very great advantage.

Lighting Should be Under Control.

Blinds are now everywhere used, not for the purpose of controlling the source of light but for the purpose of shutting out the direct rays of the sun. They are needed because the wrong kind of glass is universally used.

Kaleidoscopic glass—or art gallery glass, as it should be named—and opaque blinds should always be inserted, for apart from their use in overcoming defects in present galleries they give such perfect control over the lighting that any gallery can be used for any of the various classes of exhibits included in a picture gallery or museum.

It must be remembered that pictures range from very light and delicate water-colours and pastels up to very dark oil colours characteristic of the Dutch and other schools. The light which would be suitable for the one would be wholly unsuitable for the other. The sizes also vary from the small miniatures and

miniature-like paintings requiring close inspection to the large canvases which can be seen properly only at a considerable distance. Whatever the tone or size of the picture a light from one source is necessary, but for sculpture, furniture, pottery and industrial art generally a well diffused top light modified by the pseudo-top-sidelight is essential.

It is impossible to tell beforehand the number of exhibits that will be acquired in any class, and it is therefore of the greatest importance that directors should have in many rooms the power to convert the pseudo-top-side-lighted rooms into modified top-side-lighted ones and to diminish or increase the light to any extent required in the manner already shown.

Test at the Wallace Collection.

At the Wallace Collection on a day when the sun was obscured sufficiently to give perfect diffusion of light the amount in the centre of the floor was 10 F.C., and the light on both walls 5 F.C.; when the external light became bright enough to give 20 F.C. on the centre of the floor the light on both walls was 10 F.C., showing that the light on the walls varies in direct proportion to that on the floor, and in both cases the centre of the floor was the best lighted part of the room (Illustration No. 2). Because the light on the walls in relation to the floor was equal, therefore the reflections on both walls were of equal intensity, and as might be expected they were very pronounced—in some cases overpowering.

Under these conditions of lighting, the room, quite unsuited for glazed pictures, was excellently adapted for sculpture and general museum exhibits, while unglazed pictures could be seen on its walls without glitter. On obscuring the east lights the room was at once converted into an imperfect modified top-side-lighted one. The blinds being translucent allowed a certain amount of light to pass through and prevented the full effect of the modified top-side-light from being seen, but the stream of light from the western skylights altered the condition of lighting to such an extent that the reflections of the pictures on the eastern side were so far obliterated that they did not interfere with the enjoyment of the picture.

The light in the centre of the floor was now 7.5 F.C., and the light on the bright eastern side at 6 feet from the floor was also 7.5 F.C., while at the same height on the western wall the light was 2 F.C., giving a relative proportion of 3.5 to 1.

Tests at the Palace of Art.

Tests were made at the Palace of Art, Wembley, when the sun was shining through the clear glass on the western side, and the rays were falling as a longitudinal strip about 2 feet wide in the centre of the floor. The east windows were shielded by translucent blinds. Therefore the west side was in shade and the east side in relatively bright light. On the floor in the shade on the western side the meter recorded 20 F.C.—on the eastern side 50 F.C.

The western wall had an intensity of 15 F.C. and the eastern wall the same as the eastern part of the floor, *i.e.*, 50 F.C. Even under these conditions of very excessive lighting the pictures did not appear to be over-lighted—though there was at least five times more light shining upon them than there should have been, so readily does the eye accommodate itself to the varying degrees of intensity. Bright as it was, the relative brightness—1 to 3.3—was very slightly different to that at the Wallace Collection when the light on the picture was 7.5 F.C. The same proportions produced the same results: the entire obliteration of reflections in the lighter pictures, and in the dark ones they did not in any way interfere with the spectator's enjoyment. Under these circumstances it was interesting to see how the spectators turned unconsciously to the well-lighted pictures—enjoying them to the full—and passed out without realising that they had ignored the equally valuable but ill-lighted pictures (ill lighted, though 15 F.C. was upon them) hanging on the opposite wall. Exactly the same effect was seen on a sunless day, when, of course, the F.C. was very much reduced.

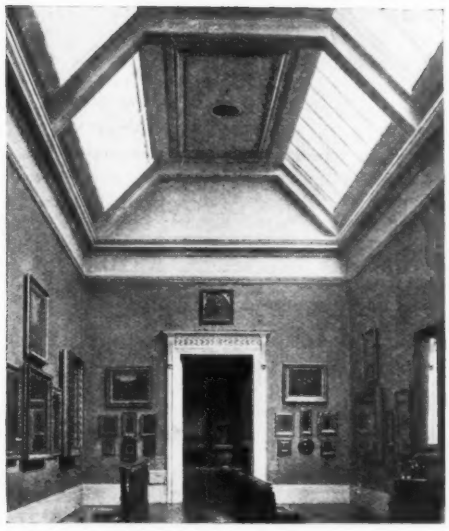
From the above two tests it will be seen that whether a gallery be under-lighted, or much over-lighted, the effect is the same, for the result is dependent only on the relation existing between the light on the opposite walls. Had it been possible to use opaque blinds a greater difference than 1 to 3.3 would have been obtained and the reflections entirely eliminated.

Variety Essential for Artistic Effect.

It cannot be too often insisted on that in an art gallery and museum there should be variety in the size and forms of the galleries, in the lighting effects, and in the colouring of the walls and ceilings. Nothing can be more depressing than a series of rectangular rooms lighted in the same way with the eternal and most mischievous white ceilings and friezes. Poverty of invention and lack of skill in design are seen everywhere, and in those cases where originality and breadth of vision have lead to a pleasing plan the whole work is carried out with such a total ignorance of the basic principles which should have been followed that nothing more than an "architectural inutility" has resulted.

Some buildings, though not fully successful, show a very marked advance on what has preceded them, and many contain germs of ideas which if scientifically developed will lead to an artistic success. The study of all these is of the greatest possible value.

(1) The Wallace Collection



(4) The Wallace Collection

(2) The Adoration

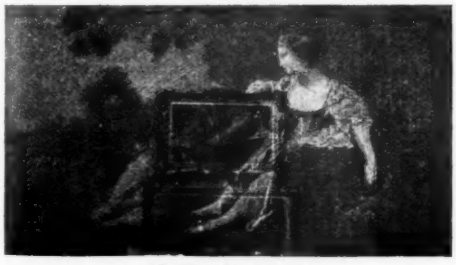
(1) Side room looking north. The pictures Nos. 2 & 3 were photographed on the west wall when both skylights were exposed—the room thus being *Pseudo-Top-Side-Lighted*. The reflections were overpowering.

(4) Side room looking north. Pictures Nos. 5 & 6 were photographed when the western skylights were partially closed by the use of translucent blinds, converting the room into an imperfect *Modified-Top-Side-Lighted* one. The reflections were considerably reduced and would have been obliterated if the blinds had been opaque.

Nos. 2 & 5 by the courtesy of *The Sphere*,
4 & 6 of *The Builder*

ILLUSTRATION NO. 2

(5) The Adoration

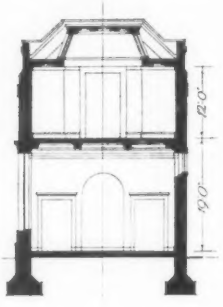


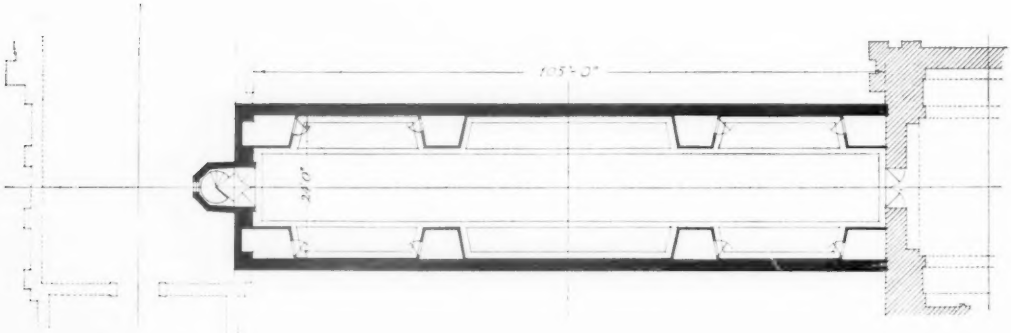
(3) The Shepherd

(6) The Shepherd

FITZWILLIAM MUSEUM, CAMBRIDGE
THE NEW MARLAY WING
Smith and Brewer, Architects

ILLUSTRATION No. 3





THE MARLAY WING, CAMBRIDGE.

An interesting advance has been made in the Marlay wing of the Fitzwilliam Museum, Cambridge (Figs. 3, 4 and 5). The parts just completed from the designs of Messrs. Smith and Brewer are the upper and lower connecting galleries which will form galleries of communication between the present buildings and the large Marlay block yet to be built. The advance is shown in the upper gallery. It is 105 feet long and 24 feet wide, of the plan and section shown in the illustration, and is one of the most pleasing and best lighted galleries yet erected in this country.

As nearly all the pictures are unglazed there is little trouble with reflections or glitter, but that it would not be more suitable for glazed pictures than the Wallace Collection and the Palace of Arts at Wembley is at once shown by the experiments made. Fortunately my visit was made on a bright sunny day (November 15). The gallery runs S.S.E.–N.N.W., and by 10.45 the sun was shining obliquely on the western side. The blinds on that side are drawn throughout the day. They are buff in colour, shedding a distinct glow on the pictures on the eastern side, contrasting with the white light passing through the clear glass windows of the eastern side on to the western wall.

I have stated that the ordinary use of blinds for shutting out the sun's rays equalises the light and gives equal reflections on both sides of the room. This was here proved. The intensity of light on the centre of the floor was 30 F.C., while on both walls it was exactly 20 F.C. The light on the side walls of the bays was only 5 F.C., yet with this light, as the photograph shows, the pictures could be well seen. The reflections in the few glazed pictures on both the east and west walls were very pronounced.

At 2.45, when the sun's rays were horizontal, and the sun was only bright enough to be comfortably looked at, the light on the floor, with the western skylight still obscured, was 10 F.C.—the light on the eastern wall 5 F.C. and on the west 8 F.C. The reflections were still pronounced. At 3 o'clock, when the sun was too low to enter the room, the western skylights were exposed and the light on the eastern wall was thus increased to 20 F.C., while the light on the western wall increased somewhat, but not enough to obliterate reflections until the eastern skylight was obscured—then the light on the western wall was reduced to 4 F.C. The light on the centre of the floor was constant at 10 F.C. and the glazed pictures on the eastern wall could be beautifully seen. Here the proportion is as 20 to 4 or 5 to 1—great enough entirely to obliterate all reflections of pictures on the opposite wall, and this although the picture was a very dark one and had overpowering reflections under ordinary conditions.

It will be noticed in the views of the interior (Figs. 4 and 5) that the formation of bays adds enormously to the artistic appearance of the gallery. None of the

edges of the picture frames are seen, but only the vista of the pictures on the projecting sides of the bays. These projections stand out 5 ft. and have a 6-foot face, the interiors forming useful storerooms.

The plain rectangular room of 105 by 24 would have an area of 2,520 feet and a length of hanging surface of 246 feet—a proportion of floor to wall length of 10·2. With the bays as formed the length of hanging surface is increased to 277 feet and the proportion of floor to wall is reduced to 9·1 feet (including, moreover, eight stores each 6 feet by 5 feet).

The advantages of even a modified bay system are obvious: there are no decorative features—the walls are prepared for the hanging of pictures throughout, and their treatment has won the warmest praise from all artists and critics who have seen it.

FIG. 6. THE GRAND PALAIS, PARIS
A most interesting example of a perfect top-side-lighted gallery; arranged as part of the Salon

TOP-SIDE-LIGHT IN THE GRAND PALAIS, PARIS.

An excellent example of the varied way in which the top-side-light system may be carried out is seen in the illustration (Fig. 6) taken in the gallery of the Sculpture Hall during the Salon Exhibition. Pictures had usually been exhibited on the inner wall of this gallery as shown in Figs. 13 and 14 (1923), but in that year a screen about 8 feet high was fixed on the outer side for the purpose of exhibiting tapestries, and the result was that the gallery was immediately converted into the best lighted one in the whole exhibition. The greater number of the pictures were glazed and there was not a suggestion of reflections. The light streamed over the tapestries from the brilliantly lighted Sculpture Hall—the source of it hidden from the spectators—and while perfectly lighting the pictures allowed them to be seen from the relatively subdued light on the space next the tapestries in which the seats were placed. It was perfect, and the curve of the gallery distinctly added to its charm. Through the opening on the left in the photo is seen one of the main galleries lighted with top light and full of the faults which that method produces.

PALAIS DES BEAUX ARTS, BRUSSELS.

This fine art gallery (illustration No. 8, 1923) affords an example of that falling short of complete success which might have been obtained under the conditions created. There was the well-lighted central hall devoted to sculpture and the upper side galleries in which the pictures could have been as well seen as at the Grand Palais if only the lighting problem had been carefully studied. All the conditions that are required for perfect lighting are there seen, but as it stands no glazed picture could be exhibited and the famous oil paintings which hang on its walls cannot be seen for the strong glitter upon them—in some instances the glitter is avoided by tipping the pictures in a very crude manner and thus destroying the harmony which should exist throughout.

It is, however, a splendid example of possibilities, and if taken as a starting point would undoubtedly lead to a great success. In order to create more perfect diffusion and closer approximation to the conditions of exterior lighting the roof should be nearly wholly of glass, as at the Grand Palais, but the light itself should be prevented from dazzling the spectator by being shielded with deep coffers as already suggested (illustration No. 8, 1923). With a top-side-light for the galleries and an 8-foot screen or screen wall on the outer edge a perfect gallery could be created on the most economical lines possible.

The fine effect gained when looking down from the galleries should not be wholly lost, and balconies could be formed in the centre of each side as rest and view points.

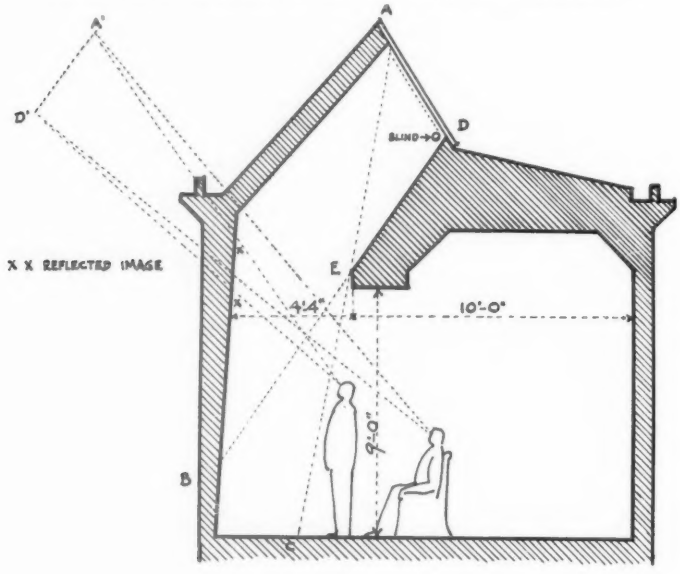
Side-lighted rooms are beneath the galleries and additional top-lighted rooms lead off from the galleries round the Sculpture Hall.

National Portrait Gallery.

This gallery is quoted always as illustrating in every particular what a gallery should not be, but bad as it is, there is one feature which is suggestive and might lead to artistic treatment. There is a room on a Mezzanine story at the top of the short flight of steps from the entrance which has arches opening on to a small room containing the portraits of the Generals of the Great War : the floor of this room is at the basement level, and its ceiling at the level of the mezzanine. It is top lighted, and therefore very ill lighted. Galleries might well be built on both sides of such a mezzanine and the pictures effectively viewed from it. They would, of course, be lighted with top-side-light and would be especially suitable for the exhibition of large pictures—particularly large vertical ones.

The centre of pictures *should be below* rather than above the horizontal. There are many large pictures—and pictures raised high above the eye—which cannot

SUGGESTED GALLERY FOR MINIATURES AND SMALL PAINTINGS REQUIRING VERY CLOSE EXAMINATION



VILLE DE ST. QUENTIN
MUSEE DES PASTELS
DE QUENTIN-LATOUR

Fig. 7

Section drawn by the Architect, M. Bigot, from sketch design by Mr. S. Hurst Seager

be properly seen from the floor of rooms: we are compelled to look up at them at an acute angle to our great discomfort, and a ruinous foreshortening of the pictures—often to the extent of 135 degrees, and even more.

Naturally the direction of our vision is below the horizontal, and it will be found that it requires a slight effort to raise the eyes up to it: the additional effort required in our galleries to look at pictures much above the level of the eye accounts in some degree for the fatigue experienced.

From the above examples it will be realised that the question of lighting is one affecting the very basis of the design and must be clearly in the mind of the designer from its inception.

Attuning the Eye: An Example from Westminster Abbey.

It may appear strange that we should find in Westminster Abbey anything which would help us in designing a picture gallery; but there is at the eastern end of the Ambulatory a good illustration of the principle of attuning the eye to variety in the intensities of light. The dark entrance to Henry VII's Chapel, which Dean Stanley speaks of as "a solemn architectural pause," is of the greatest value in creating our impressions of light on either side of it. If we pass through it from the Ambulatory the Chapel appears to be brilliantly revealed to us in all its magnificence of architecture and wealth of imagery, while on descending the steps we look into what appears to be a very well-lighted space, in which many architectural and historical features combine to make it one of the most beautiful of the more intimate views in the Abbey. So valuable is this darkened entrance stairway in respect to the lighting, that this brilliance of effect was seen on a very dull day, when the exterior light was under 100 F.C. At that time the light in the Ambulatory was only 1 F.C.; in the entrance .1 F.C., and in the Chapel 1 F.C.; therefore a spectator at the entrance would be in a light having one-tenth of the intensity of the light on either side; or, in other words, he enters a light having ten times more intensity than that which he has passed through, and this fact enables him—even in so low an intensity as 1 F.C.—to see the most minute details and read the smallest print with the greatest ease. The diminished light at the crossing between the N. transept and Poets' Corner serves the same useful purpose: there the light was .25 F.C., while the light all round it was 1 F.C., so that we pass into a light in each direction four times greater than that which we have left—a sufficient difference to give the effect of excellent lighting. On going from the nave into the western walk of the Cloister the impression was created of passing into bright daylight, yet in the centre of the walk the F.C. was only 5.5—an intensity five and a half times greater than in the nave.

A Subdued Intermediate Light is Necessary.

The eye is *not a guide* to intensity of light. It is absolutely impossible for our sense of sight to distinguish the actual F.C. in any gallery. A gallery may be lit above its requirements, but if approached from an over-lighted space may appear dreary and dull; the eye, of course, soon becomes accustomed to the diminished light, so that the pictures can be perfectly seen, but the impression of dullness remains, and interferes very largely indeed with the pleasure the visit might otherwise have given.

Examples of this defect are seen at the Louvre, where the entrance to the De-La-Tour Gallery (see *l'Illustration*, 9 December 1922) is approached by walking towards a large southern window, and at the water-colour rooms in the National Gallery of British Art. The axes of the rooms in this building are either S.W.—N.E., as in the Turner Gallery and the water-colour rooms, or N.W.—S.E., as in Gallery No. 7. The visit was made when the sun was not visible, but its light was shining through the clouds due south; the N.E. and N.W. walls were thus the better lighted. The water-colour rooms are approached from Gallery No. 7 through the large Turner Gallery, which had an intensity in the centre of the floor—even on this dull day—of no less than 45 F.C.; on the N.W. wall it was 20 F.C., and on the S.E. wall 15 F.C. In Gallery No. 7—in which are several Turners—the light on the floor was 50 F.C., that on the N.E. wall 30 F.C., and on the S.W. wall 20 F.C. The reason for the brighter light is that the skylights are much lower than in the Turner Gallery.

On passing from the over-lighted Gallery No. 7 into the low moderately lighted water-colour rooms the effect noted above was experienced, yet there was more light in these rooms than was necessary, for on the floor the light was 20 F.C., and the unimpeded light on the S.E. wall was 7 F.C. The N.W. wall had only 4 F.C., because the shade of the much higher Turner Gallery was upon it, as was proved by the fact that on the corresponding wall in the distant room No. X the light was 6 F.C., though the light on the floor was the same, namely 20 F.C. Had the entrance to these rooms—as also to that at the Louvre—been through a subdued lighted space, the effect would have been very different.

In picture galleries violent contrasts in light are not needed, nor are they desirable, but in all cases it should be arranged that the light at the entry is more subdued than the light of the room to which it leads. This could often be effected in those buildings in which the original design is at fault, by simply veiling the entrance with a dark curtain.

Lighting Diagrams are Required.

To ensure complete success in gallery design, longitudinal and transverse sections must be prepared for all the rooms showing the visual image and the intensity of light in all parts, as in the diagrams in the 1912 paper and in the section of the Wembley Gallery (Fig. 1).

The sections to be of value must show not only the section of the galleries themselves, but must also include the position and heights of adjacent buildings.

Many of the galleries I have visited have their conditions of lighting entirely altered by some exterior feature. In some cases, as at the Soane Museum (illustrated in the 1923 paper) the lighting has been made perfect by the accident that one side of the room was formed against a high building—the room was inadvertently turned into a top-side-lighted room.

In far the greater number of cases, however, the external features are decidedly detrimental to the lighting. At the Museo Nazionale, Rome, the window at the end of a gallery is in the re-entrant angle of the building, so that the cases close to the window on one side of the gallery derive their light from the clear sky and on the other from the scattered light from the brick wall. The glass case opposite the clear sky was perfectly lighted, while that on the opposite side was so full of reflections that the exhibits could only with difficulty be seen.

Exactly the same thing occurs in the first bay on the right of the Lower Mammal Room at the Natural History Museum, where the light on the cases on a very dull day was 1 F.C. on the one side and only .35 F.C. on the other. The N.-S. Nimroud Gallery (No. 23) at the British Museum is another interesting example. There a low gallery is built against the high west wall of the main building. The gallery is top-lighted with open skylights, through which the light from the western side at all times lights the eastern sculptures perfectly, while those on the western side suffer in the same way as those at Rome. I have above noted also the same effect in the water-colour room (No. 8) at the National Gallery of British Art.

It is not only adjacent obstacles which affect the lighting. At the new picture gallery at the Vatican the windows are on the east wall (therefore with a west aspect) opening on to a very large courtyard. The buildings on the western side of the courtyard terminate before reaching the space opposite the window, with the result that the window was freely open to the sky to the west and the south-west, and the pictures lighted by the oblique rays from the south-west were very well lighted, in striking contrast to those which received their light from the north-west.

Therefore every window—every source of light—must be carefully studied by means of lighting diagrams if a perfectly successful result is to be obtained. It should be noted that in any room the ceiling light must not be regarded as a source of light—the source of light is from the skylights in the roof above, and their position will affect the lighting of the room in practically the same manner as if no ceiling light existed. An example of this is seen in the N.-S. Gallery devoted to the "Primitives" at the Louvre. A relatively bright light is thrown through the ceiling light from skylights directing their light on to the pictures on the east and west wall, so that whenever the sun is shining it is possible to see all the glazed pictures on one side or the other to the best advantage.

Personally, I am of opinion that ceiling lights should never be introduced, but it has been raised as an objection to the top-side-light system that it necessitates an open roof. This is not the case, for we may have controlled pseudo-top-side-light, and also top-side-light arranged *above* a ceiling light. If the glass in this is plain sheet glass with a very lightly ground surface, the rays of light will not be deflected to any extent and the amount of light lost by reflection from the upper surface and the translucency of the glass will not appreciably diminish the light in the room unless seen in contrast with an open-roofed gallery, as at the Wallace Collection, where the large room has a heavy ceiling light seen in contrast with the better lighted pseudo-top-lighted rooms adjoining, as seen in (4) illustration No. 3, where the door at the end opens into the ceiling-lighted room.

Side-lighted Rooms.

A further study of side-lighted rooms has shown how absolutely impossible it is to obtain good lighting in them unless arranged for exhibition purposes. The domestic side-lighted room is wholly unsuited for exhibition purposes; nothing can be seen on the window wall by reason of the strong contrast between the source of light and its surface: any pictures on the opposite wall are either, if glazed, full of reflections of the window, or obliterated by glitter; while glazed pictures on the side walls reflect everything in the centre of the room. It would not be necessary to point out these obvious facts if recent illustrations of "period rooms" had not shown that they had been overlooked. There is now rightly a strong desire for the exhibition of pictures in relation with the furniture of the time, and it cannot be too firmly insisted that on no account must the window be the source from which the room is lighted. It is not so at night, and it need not for exhibition purposes be so in the daytime. The window in its design and adornments is so typical a fixture at all periods that it must have a prominent place in the scheme, and nothing could be better than that it should be placed opposite the passage-way for spectators as at Wembley. This passage-way

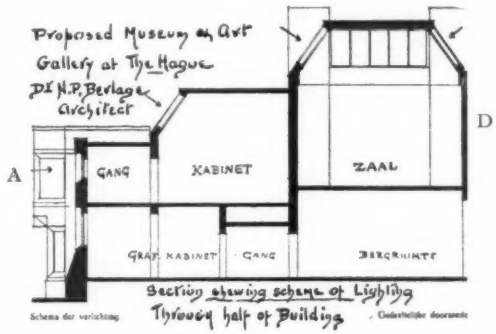
should be ceiled at a lower level, and the light for the room obtained from a vertical window over it, as shown in diagram form in the lower part of Fig. 10 (1923). In this way not only could all exhibits, even glazed pictures, be well seen on the walls, but all the furniture and ornaments would have their illuminated side *towards the spectator*, and could be seen to the greatest advantage. Here, of course, the room would be roped off: it is not so in many of the museums on the Continent, where I have seen visitors entering the beautifully furnished rooms, and walking over the parquetry in iron-shod mountain boots. Not only is this practice to be condemned by reason of the damage done, but also because it is to the great advantage of visitors that they should see the room from the best point of view, and at the same time not interfere with the view of others. This applies equally to the exhibition of all pictures. But whether the room is to be entered or not it is imperative that the window should be as near the ceiling as possible and the cill of it at least 8 ft. from the floor; but here, as in the case of top-side-lighted rooms lighted by skylights, there should be as much control as possible, and this can be most easily obtained by the fixing of opaque blinds at the cill, so that the light may be shut off from the bottom to any desired height. The success of such an arrangement was proved in the De-La-Tour room at the Louvre, already referred to.

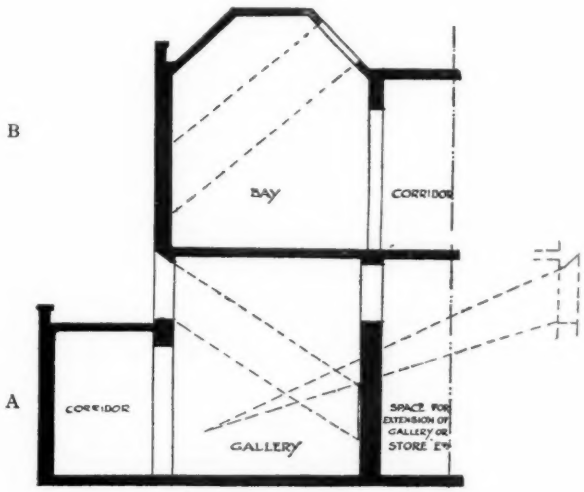
The only examples of rooms successfully side-lighted with low windows are those which are long and narrow, with the windows far enough apart in the length of the wall to allow of side diagonal lighting of the pictures on that portion of the wall opposite the space between them, and the space opposite them occupied by furniture and ornaments. The wall between the windows is also of value, for the exhibits can be looked at in the subdued scattered light without being dazzled by the light of the window. (Fig. 6, 1923.)

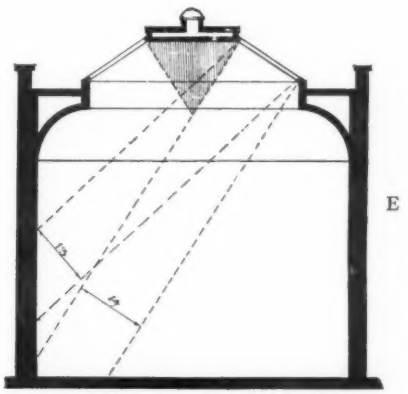
ILLUSTRATION No. 8

CLASSIFICATION OF SYSTEMS.

AA. Top-Side-Lighted.—Division A.
B. Ditto Division B.
D. Pseudo-Top-Side-Lighted.
E. Top-Lighted.







SECTION OF NEW GALLERY DULWICH
SHEWING STRONGEST LIGHT ON FLOOR

Reviews

GOOD MANNERS IN ARCHITECTURE.

GOOD AND BAD MANNERS IN ARCHITECTURE. *By A. Trystan Edwards.* [*London: Philip Allen & Co.*]

Mr. Edwards has chosen an attractive title, and he has developed his idea so delightfully that architects owe him a debt of gratitude. When our clients want to assert their British independence by demanding buildings entirely out of keeping with their surroundings, all we need do in future is to lend them a copy of "Good Manners in Architecture" to convince them that monotony is not the only, nor even the greatest, danger to be avoided.

The book is divided into four roughly equal chapters, of which the first, third and fourth contain the argument, while the second is a description of old Regent Street as an example of good manners. Unfortunately Mr. Edwards is so far carried away by his enthusiasm for Nash, whom he classes with Wren above all other English architects, that the panegyric on Regent Street and the denunciation of its destroyers become ends in themselves, not merely illustrations of the main idea of the book. It is consequently something of a shock, after the burning advocacy of stucco in the second chapter, to return in the later chapters to simple logical argument in the style of Chapter I. And the book would have gained in coherence if the chapter on Regent Street had been reserved to the end.

The chapters containing the main argument are illustrated with a most intriguing set of diagrams. And a good half-hour's entertainment can be got by examining the diagrams and deciding what good or ill manners they illustrate, before reading the text. The diagrams show no brilliant draughtsmanship. But they are clear and concise, and add immensely to the vividness of the morals they are intended to point.

The chapter on Regent Street contains many delightful reproductions of old drawings and photographs which almost persuade us that Mr. Edwards is right, and that politeness is the highest aim of architecture. Probably Mr. Edwards would repudiate any such view. But something very like it seems to be implicit in his analogy.

Anyone who has read "The Things Which are Seen" will have recognised in Mr. Edwards an extremely original thinker, with a gift of clear exposition, however much they may have disagreed with some of his ideas. His new book will add to his reputation for clear and attractive writing. It will give many laymen a new and much wider outlook on architecture; and there will be few architects who can find nothing to learn from its pages.

A. H. Moberly [*F.*].

CUBIST ARCHITECTURE.

ERICH MENDELSOHN, STRUCTURES AND SKETCHES. *Translated from the German by Herman George Scheffoner.* [*Ernest Benn, Limited, London, E.C.*] 21*s. net.*

Published in London, but printed in Berlin. Fortunately, except for a few descriptive marginal notes to the plates, there are but two pages of intensive letterpress—of unpleasant foreign type. It is also in an unserviceable white binding; large quarto. The work is otherwise made up of completed structures, chiefly of a warehouse, factory, or business type; working drawings of some of these latter; and several plates of wild-looking "sketches"—or germs for some of these and for other, it is presumed, undeveloped structures not carried further so far as the evidence of this volume goes. We are not definitely told whether the "sketches" are in fact germs or first white-hot nebulous inspirations, or are a boiling down after the event. If the former, that much should be left to the imagination is not to be wondered at. Whether privy to, or prior to, the event, they—some of them—show considerable power in grasping and expressing the essentials of a composition. They are wielded with a broad stump, or (apparently) the feather end of a quill almost, or with charcoal, as the case may be. Whether or not all the features in these visions would justify themselves in fulfilment is another matter. But there is undoubted fine and strong modelling in some of them. If they be indeed done as notes of a first inception, and not merely as exercises at the end, they show grip in handling and in keeping to the Idea right through all the stages to final realisation, though the genial remarks of those in charge of the manipulating of the "false-work" (the author deals almost exclusively with ferro-concrete structures) are not recorded. Or the author puts it in more professional terms:—"Only the well rounded, self-contained personality will be able alike to dominate intention and calculation." While it is not given to the present reviewer quite to perceive the quality of the rounding-off of the personality revealed in some of the sketches, he would keep an open mind on the possibility of their being dominated unto fine ends. After all, it is no good having at our hands a material like ferro-concrete if we are wholly to deny ourselves the pleasure of taking some little liberty in the moulding of forms coming out of its rational use. Liberty, as against stereotyped forms which have become conventionalised in the long, and not infrequently undiscerning, use of the older materials. We do not look for "architectural" accessories in the head works of a coal mine. Why should we do so in a grain silo, or round a railway station? And who shall fix the dividing line? At all events our author goes as far as an observatory, the Institute for Astro-physics at Potsdam, and moulds it as he would, yet apparently

fulfilling practical and scientific ends the while :— " Built 1920–26," we are told, " a combination of cupola observatory and astro-physical laboratory for the investigation of spectro-analytical phenomena, especially in relation to the Einstein theory of relativity. The collastat in the cupola reflects the rays emanating from cosmic sources of light perpendicularly into the subterranean laboratory. Here they are refracted by means of an optical square with an inclination of 45° to the instrument for developing, comparing and measuring the spectra." At first sight the photographs appear to be almost fakes from models. But they are not. For strange, eerie, and uncanny as they appear [*uncomfortable* also, we cannot but think, must be the opinion of those whose lot it is to use the cubist chairs and tables portrayed in the interior views : one involuntarily expects to see cubist books on the table ; but they are apparently quite normal harmless volumes] and they bear evidence of something of definite achievement and rather wonderful achievement at that. The photographs are supported by plans, elevations, sections, and details, all dimensioned up in a thoroughly practical manner. The appearance externally is like nothing so much as a gigantic six or seven storied armoured turret and conning tower on a super battleship in dry dock or petrified in earth on the waterline. Otherwise one almost expects to see it pitch and toss and surge to the elements or the enemy.

The example of a dye works is also interesting, the photographs on p. 20 giving a fine simple " cube "—and also, let it be admitted, *cubist*—effect in light and effect. Here again the forms are the direct outcome of the practical requirements of dyeing and other processes carried out in the factory. Whether we do or do not go the whole way with the author in his use of party-wall *toothing* in brickwork over an extended surface horizontally is another matter. Yet we venture to think many can recall examples of uncompleted church façades abroad where the bare toothing of the brick wall had left a finer and broader effect than had the contemplated marble facing been carried out. Even if this be allowed we have to be rather on our guard when we are asked to accept it that " the unique nature of architectonic space conditions the unique quality of its effects. Its final consummate expression is independent of decoration and dress." Is it really as unique as all that ? In one present case, at all events, the toothing essays to be a species of " decoration and dress " in itself though at the best of a coarse and fustian form.

In a further example—additions to the *Berliner Tageblatt* offices, plates 33–43—the author carries his futurism—*i.e.*, his independence of thought—into the realm of actual street architecture. And however much we may dislike it, or however much it may shock our cherished ideas of convention, it will probably, though not readily nor without reservations, be admitted that it is a strong and resourceful solution of by no means an easy problem, that of superimposing two or three additional storeys upon long return frontages already five storeys high and of a nondescript type of architecture. The opportunity and saving of the situation appears to have been the condition that, on the angle, the " extensions " might start from the ground level. Except for the fact that the line of piers of the old front are extended vertically into the new it may be said that there are no other inter-relationships. The cut-off is decided and complete. The old is merely ignored. Let any questioners try their hands at setting out a more conventional rendering if they will. Though whether the treatment of the wide curved windows of the corner adequately solves " our task to find an architectonic expression for these forces of mobility, and by means of architectonic form to establish an equipoise for these tensions, as well as to make the inner forces which are bent upon expressing themselves in outer forms " or not may be a matter of opinion. Neither are we quite sure that the overhanging, ledged, *pagodaic* treatment—more especially as threatened in certain of the undeveloped " sketches "—p. 31, for instance—in such a ponderous material as ferro-concrete, might not in itself prove the " danger of an unbridled temperament in the matter of dynamics " though " it corresponds here to the equally great danger of an all too conscious abstraction." Or again we have—" Plethora as well as anæmia are both danger zones for vital creation."

FRANK LISHMAN [*F.*].

Correspondence

VITRUVIUS.

Sir John Soane's Museum,
13 Lincoln's Inn Fields, W.C.2.
9 December 1924.

SIR,—Mr. Ernest Flagg's communication is of great interest, but, while agreeing as to the probable status of Vitruvius as an architect, I cannot say that the unit idea strikes me as so very new. Professor Roger Smith, say 40 years ago, used to mention the subject to his students. He used to quote Brunelleschi's church of San Spirito, Florence, as set out on a unit of eighteen feet, which I have verified, so far as the plan is concerned. Also the Crystal Palace as on one of eight feet, which I understand applies in section and elevation as well. St. George's Hall, at Liverpool, is said to be on a basis of thirteen.

I have never thought the module, by diameters of the columns, was satisfactory, or that it could be reconciled with my own observations. On the other hand, I have in measuring old buildings never failed to find such discrepancies as must, in my opinion,

militate against any fully worked out system. A Greek Doric temple, and the Parthenon in particular, is an altogether special case. Tradition, material and brilliant sunshine made it possible to do things there, which it does not seem likely were done in the general mass of Greek architecture. Moreover, as soon as a building is in several planes, like St. Paul's, for instance, the same unit could hardly apply, and I believe that the known width of the churchyard, and other site conditions, were a material consideration with Wren in determining heights. I have always believed that mediæval buildings, and others of long period construction, have owed much to the architects' reflection on their appearance, as they grew, seen as they were from day to day under every possible aspect and point of view. If you take an instance from old Smirke at the British Museum it is fairly certain that his Ionic order is a direct transcript, but obviously the soffite of the cornice projects too much, because he has not allowed for the reflections that would arise from the use of marble under a different sky. The moment you begin to admit the discretion of the artist the mechanical theory of proportion is doomed. The second Curator here, Bonomi, left a series of sheets of the proportion of the human figure, derived, I believe, from Albert Dürer, and there is never likely to be an end of speculations on the subject. Professor Aitchison used to say that the best proportioned building in London was the Reform Club. If there is a unit there, I suppose it must be the width of the window opening, because we know that Sir Charles Barry scrapped an entire set of drawings, on deciding to slightly increase its width, whereby all the centres were thrown out. Mr. Flagg should, I suggest, apply his theory to universally accepted modern buildings and see what results he can obtain. The Greek Doric temple by itself is too limited in range to be conclusive. Some results should, if anywhere, be obtained from a comparative analysis of the best Romanesque buildings, which surely exhibit a particular refinement. I could not, however, in the case of Chalais in the Charente obtain any particular result from the setting out of the west façade.

Yours sincerely,

ARTHUR T. BOLTON, F.S.A. [*F.*], *Curator.*

DIOCESAN ADVISORY COMMITTEES.

8 *Montague Road, Richmond Hill,*
10 *December* 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—The establishment of diocesan advisory committees has, I believe, been generally accepted with approval, but I venture to suggest that there is something to be said on the other side of the question. The system would, of course, be admirable if it could be ensured that the members of such committees were in all cases competent and disinterested, but I have reason to consider that this condition is not always fulfilled, and I should be glad to know whether the experience of other architects confirms my opinion. I will mention two cases in point which have occurred in my own practice. I was commissioned to design an oak reredos for a modern church of fairly good work for the time of its erection, "Early" in style. When the faculty was applied for it was refused on the ground that the committee had reported the design as not in keeping with the style of the church, and it was suggested that the reredos should be in the style of the fifteenth century! As the Vicar wished to meet their views, a second drawing was prepared and submitted, but this also was rejected without explanation. Investigation brought out the fact that a leading member of the committee had a personal grudge against the firm of craftsmen which had secured the contract for the work.

In another case (in a different diocese) my client proposed to erect an elaborate alabaster reredos as a memorial of a deceased relative and wished to have it similar in style to one erected in a neighbouring church. The chancel was ancient, but every feature had been eliminated from it in the first half of the ninteenth century and nothing remained to influence the style of the reredos, but faculty was refused on the committee's report that the design was unsuitable to the church, and the donor was asked to substitute an oak screen to be designed and executed by a certain firm of craftsmen in a neighbouring city, and he was referred to a screen recently executed by this firm which on inspection he found to be heavy in design and very costly. Apart from my client's preference for the reredos, such a screen was entirely unsuitable for the church. After consultation with a member of the committee the donor agreed to some suggested modifications and a second design was prepared involving an increase of cost. A delay of about five months followed, and the faculty was refused. As the donor was unwilling to employ the committee's protégé, he decided to abandon the scheme until more reasonable counsels prevail in the diocese.

If such cases are found to be not infrequent, some action should be taken to prevent our profession from being discredited.—Yours faithfully,

J. STANDEN ADKINS [*F.*].

THE LATE SIR THOMAS G. JACKSON.

MEMORIAL SERVICE.

A memorial service was held at St. James's, Piccadilly, on 9 December, for the late Sir Thomas Graham Jackson. Archdeacon C. E. Lambert, assisted by Canon Monroe and the Rev. H. F. Webb-Bowen, conducted the choral service. Many Royal Academicians were present, including Sir Aston Webb (president), Sir Frank Short (treasurer), Mr. Sims (keeper), and Mr. W. R. M. Lamb (secretary). Members of the family present were Sir Hugh Jackson and Major Basil Jackson (sons), and others who attended the service were :—

Viscount Dillon, Mr. Frank Dicksee, R.A., Sir D. Y. Cameron, R.A., Sir George Frampton, R.A., Sir Reginald Blomfield, R.A., Sir Harry Lamb, Sir David Murray, R.A., Sir Goscombe John, R.A., Sir John Burnet, Mr. S. Melton Fisher, A.R.A., Mr. Adrian Stokes, R.A., Ian MacAlister, representing the President of the Royal Institute of British Architects; Major H. C. Corlette, representing the Institutes of Architects of Australia.

The Late Mr. John Slater

A PERSONAL MEMORIAL BY PAUL WATERHOUSE

In the summer of last year a merry and very friendly company sat down together to the number of thirty or forty for the pleasure of being in John Slater's company. I was just going to write "to do honour to John Slater," but that wording would have been wrong, for honour was what Slater never sought, and what we wanted to give him was affectionate thanks. There was no special reason for the date chosen; it is true that Slater had recently expressed a wish to be relieved of the chairmanship of the Practice Standing Committee, but, as the official report of the unofficial gathering states, "it had in it no note of farewell," and our friend, the guest of the evening, if he was an old friend, showed in his brilliant speech no signs that age had made thefts from vitality. Some of us knew that his life was not free from burdens of the body, but we knew also that he had in him a driving force, call it pluck or will-power, which would always sooner see a duty and do it than foresee a labour and shrink from it.

I shouldn't like to say of any man that he was at his best as a diner-out; certainly I would not say it of Slater because it would be untrue. He was at his best in the countless intricacies of a perfect labyrinth of unremunerative toil, which for over forty years he lavished upon our Institute.

Certainly if a man is at his best when he is devoting great energy, great personal skill and unusual tact to purposes which are hidden from public observation and which often fail to receive even the full gratitude of those who share with him the obscurity of the service, then Slater's moments of triumph were to be found in those hours during which he laboured, often unsuspected by his colleagues, to bend some tedious wrangle to a right decision or in the little crises where, after sitting silent through a long debate, he would suddenly address the chair with a suggestion so clear, so lucid and so logical that we all immediately adopted it as the consummation of our *own* penetration. Wisdom is a rare gift. Slater had it, and with it what the Prayer Book calls "a right judgment."

This made him, of course, an excellent arbitrator, and the cases which came under his judgment in this capacity were frequent and important. His judicial sense seemed innate. There was no haste in his conclusions, his hearing of evidence was patient, and, above all, his bearing was that of a man of critical power and of weight. His membership (as the Institute's representative) of the Tribunal of Appeal (London Building Act) since 1909 was an outward testimony to our confidence in his powers of this class, but I suspect that there are countless numbers of brother architects who, recalling experiences in every class of legal dispute, from party wall worries to light and air claims, could rise up and call him "blessed," not merely for scores of wise decisions given from the arbitrator's chair, but perhaps still more for gentle influence wisely exercised in cases where, having been invited as a witness, he has acted as the suppressor of unwise litigation.

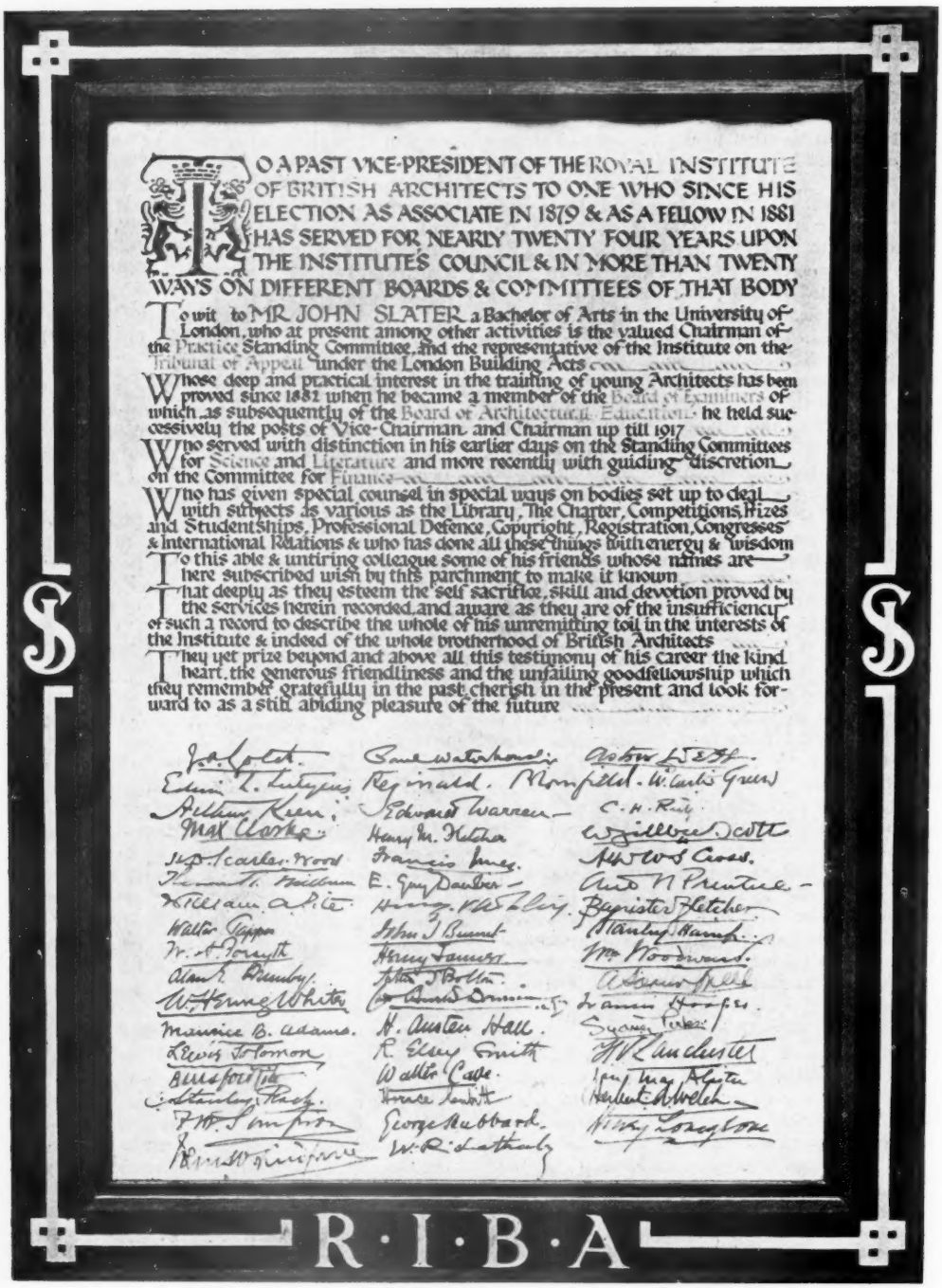
Personally, I looked upon him as a *rock* in these matters, and would never have been happy in a court with him on the other side. For with his gift of judgment went character.

If I withheld just now the suggestion that Slater was at his best among a company of fellow-diners it was only because I wanted to reserve this particular crown for the unobtrusive labours in which brain, persuasion and discriminative skill were so generously placed at the service of his fellows; but in truth those who saw and knew nothing of this life of laborious devotion must often when they met John Slater in company have thought that his powers as the maker of an adroit speech or as the teller of a crisp anecdote were his staple merchandise. On that night in June 1923, when he gave answer to Sir Aston Webb and to the other friends who joined in handing him a written expression of affectionate homage, he did so in a speech which made everyone present recognise him as a master in the art of good-fellowship and of clever utterance.

He was a very popular member of certain dining clubs and a close and valued friend to at least one such club of which he was not a member. As a clubman in the ordinary sense he was also outstandingly successful in that quiet way which is the only road to the prestige of affection. A good many members of the Athenæum are feeling his absence to a degree which they will never admit.

The friendship in my own case dates from the entrance examination of the R.I.B.A. held in 1888. On that occasion I took what I suppose would be considered by most people a course certain to prevent the formation of a friendship between examiner and examined. I engaged, to put it plainly, in an altercation (on the subject of pseudo-dipteral temples) in which I claimed that I was right and the examiner wrong. It doesn't matter on which side the truth lay; either alternative is enough to give annoyance to the elder man and to brand the younger as impertinent. It was characteristic of Slater's nature that he allowed this untoward incident to become the basis of an ever-ripening acquaintance and friendship.

If John Slater's unostentatious activities had not


TO A PAST VICE-PRESIDENT OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS TO ONE WHO SINCE HIS ELECTION AS ASSOCIATE IN 1879 & AS A FELLOW IN 1881 HAS SERVED FOR NEARLY TWENTY FOUR YEARS UPON THE INSTITUTE'S COUNCIL & IN MORE THAN TWENTY WAYS ON DIFFERENT BOARDS & COMMITTEES OF THAT BODY
To wit to MR JOHN SLATER a Bachelor of Arts in the University of London, who at present among other activities is the valued Chairman of the Practice Standing Committee, and the representative of the Institute on the Tribunal of Appeal under the London Building Acts
Whose deep and practical interest in the training of young Architects has been proved since 1881 when he became a member of the Board of Examiners of which as subsequently of the Board of Architectural Education he held successively the posts of Vice-Chairman and Chairman up till 1917
Who served with distinction in his earlier days on the Standing Committees for Science and Literature and more recently with guiding discretion on the Committee for Finance
Who has given special counsel in special ways on bodies set up to deal with subjects as various as the Library, The Charter, Competitions, Prizes and Studentships, Professional Defence, Copyright, Registration, Congresses & International Relations & who has done all these things with energy & wisdom
To this able & untiring colleague some of his friends whose names are here subscribed wish by this parchment to make it known
That deeply as they esteem the self sacrifice, skill and devotion proved by the services herein recorded, and aware as they are of the insufficiency of such a record to describe the whole of his unremitting toil in the interests of the Institute & indeed of the whole brotherhood of British Architects
They yet prize beyond and above all this testimony of his career the kind heart, the generous friendliness and the unfailing goodfellowship which they remember gratefully in the past cherish in the present and look forward to as a still abiding pleasure of the future
R·I·B·A

PHOTOGRAPH BY MR. MAX CLARKE OF THE INSCRIBED PARCHMENT PRESENTED TO MR. SLATER AT A DINNER HELD IN HIS HONOUR ON 28 JUNE 1923

been so varied it would be claimed for him that his work for architectural education was his chief title to remembrance. He stood out in the early days of his associateship and fellowship as an architect of exceptional education. As a B.A. of the University of London in days when B.A.'s of any kind were not very frequent in our ranks he slipped naturally and eagerly into the little band of educational pioneers, and may be fairly said to have been one of those who bore the early load of the examination system on their backs. Even in those days examinations had their free-spoken critics. "You cannot make an artist by examination" was a frequent taunt, but Slater was one of those who knew and foresaw two things, one being that examination, if it cannot make an architect, can at least exclude "impossibles," and the other that it can and does make education a necessity. It is not too much to say that the really magnificent system of architectural schools of to-day, conducted as it is by men many of whom despise the very word examination, owes its origin, or at least half its parentage, to the men who in face of some opposition forced the examinations upon us and did their best even in the earlier days to prevent those examinations from being a mere turnstile for the crammed.

Slater's well educated mind was at that stage one of the Institute's most valuable assets. How long and how consistently he gave his services to that cause can be judged from the little summary of services which is printed below.

John Slater's unpaid labours of loyalty seem in our minds to overshadow his professional career—what wonder?

But the arduous career was there. He was articled to Professor T. Roger Smith, and the pupilage was remarkable from the fact that it coincided with the sojourn in the same office of no less a pupil than Thomas Hardy, who, when he took to the pen instead of the ruling pen, did not throw aside his remembrance of architecture.

With Roger Smith, Slater was responsible for the admirable little manual on classic architecture which two generations of students have found a useful stand-by.

Quite early in his career Slater took up with enthusiasm the subject of electric lighting, then in its infancy as a public illuminant, and, besides delivering a memorable paper on the subject at the Institute, he was engaged as architect for at least three generating stations—at Kensington, Notting Hill and Wood Lane.

It was in 1891 that he obtained his appointment as surveyor to the Berners estate, a professional responsibility for which he was admirably fitted and with which the activities of his architectural practice were throughout his subsequent life very largely connected in direct and indirect ways.

For several years his partner in practice was Mr. J. Melville Keith, and at the time of his death his business was associated with Mr. A. H. Moberly and with his son, Mr. J. Alan Slater, who, I understand, has been appointed personally to succeed his father in the Berners estate surveyorship.

It is something to be able to say of a lost friend that his greeting was always a smile. I can say that of Slater. I do say it. But it does not make it easier to bear the loss.

The late Mr. John Slater was elected Associate 24 February 1879; elected Fellow, 7 November 1881. Member of Council, 1886 to 1910. Vice-President, 1900 to 1904. Member of the Board of Examiners (Architecture), 1882 to 1910; Vice-Chairman, 1896 to 1907; Chairman, 1907 to 1910. Member of the Board of Architectural Education from 1904 to 1917; Hon. Secretary of Board, 1905 to 1912; Vice-Chairman, 1912 to 1914; Chairman, 1914 to 1917. Member of the Science Standing Committee, 1886 to 1891 and 1896 to 1897. Member of the Literature Standing Committee, 1891 to 1894; Member of the Practice Standing Committee, 1898 to 1901; Vice-Chairman Practice Standing Committee, 1919 to 1921; Chairman, Practice Standing Committee, 1921 to 1923. Member of the Finance Committee, 1902 to 1910; and Chairman, Finance Committee, 1903 to 1910. Member of the Library Management Committee, 1887 to 1891; Special Education Committee, 1887 to 1889; Special Charter and By-Laws Committee, 1887 to 1888; Special Registration Committee, 1887 to 1888; Competitions Committee, 1901 to 1906; Prizes and Studentships Committee, 1901 to 1911; Board of Professional Defence, 1904 to 1910; Copyright Bill Committee, 1910 to 1912; Registration Committee, 1912 to 1914; Constitutional Committee, 1913 to 1918; British Section, Comité Permanent International des Architectes, 1910 to 1923; R.I.B.A. Exhibition Joint Committee, 1922 to 1923; 7th International Congress Architects, 1906, Executive Committee; Finance Committee, Town Planning Conference, 1910; Lightning Research Committee, 1901. Represented R.I.B.A. on the University of London Architectural Education Committee, 1913 to 1916; at the Architectural Congress, Brussels, 1897; at the Royal Sanitary Instutute Congresses, 1902, 1907 and 1912; at Conference at L.C.C. on Part 5 L.C.C. (General Powers) Bill, 1909; on Consultative Committee of Board of Education with regard to Leaving Examinations from Secondary Schools, 1904. Member of the Tribunal of Appeal under London Building Act, 1909 to 1923.

A SELECTION FROM THE LIST OF WORKS CARRIED OUT BY MR. SLATER.

Electric Lighting Station, Wood Lane.* Electric Lighting Station, Notting Hill.* House for Colonel Crompton in Kensington Court.* Factory for Messrs Schweppes, Hendon.* Berners Hotel. York Hotel. Factory for Messrs. Caley, Chenies Street. Messrs. Bourne and Hollingsworth's premises. Hostels in Store Street and Gower Street. Shop premises in Berners Street, Newman Street and Wells Street. Cottages and alteration at Garston Manor, Watford. Factory and garage for Messrs. Bourne and Hollingsworth, Ltd.

* Mr. Slater was solely responsible for these buildings. The remaining were executed either in partnership with Mr. J. M. Keith or Mr. J. Alan Slater.

It is with the deepest regret that the sad news of the sudden and unexpected death of Mr. Waterhouse has just been received as we are going to press.—EDITOR

THE SOCIETY OF ARCHITECTS AND THE COUNCIL OF THE R.I.B.A.

Council Dinner.

On Thursday, 11 December last, the President and Council of the R.I.B.A. were the guests of the President and Council of the Society of Architects. They were invited, by a happy inspiration, to dine with their hosts in the Georgian Rooms at the Piccadilly Hotel. But if we may judge by the friendly, genial, even affectionate, tone of all the speeches that evening, for there were several, the occasion was regarded by all present rather as a wedding breakfast. No doubt the good dinner, fine weeds, rich wine, and rare music did something to give new courage to both the young people who in this way prepared for a fresh start in life. There was certainly some "marriage of true minds" in view, since every figurative allusion used by those who spoke, in evident sincerity, turned thought in that direction. There was no feeling of being on the brink of some catastrophe, no sense of some fearful unconsidered plunge. But there was a confident air of sober certainty that both the parties had removed all old differences and were happy in the discovery of a new ground, and a fruitful means of permanent agreement. Unity in co-operation, give and take in the reconciliation of varying points of view, respect for the past, and a high regard for each other in the hopes and difficulties, successes and failures, of the future, these were the ideas, and aims, expressed by those who were called upon to suggest the feelings dominating each of the two corporate bodies expecting soon to be made one.

During the evening the President of the Society invited the Council of the R.I.B.A. to visit the city of Bath early next spring. On behalf of the Institute the proposal was welcomed. Major Barnes suggested that those who were able to go might find time for some informal discussion of certain large questions of policy that it will be necessary to bear in mind. He indicated that these architectural family affairs should be accurately surveyed and properly valued in the light of recent new developments.

H. C. C.

List of Members of the Society of Architects, and R.I.B.A. guests: Mr. A. J. Taylor (President of the Society of Architects) (in the chair), Mr. J. Alfred Gotch (President R.I.B.A.), Mr. H. V. Ashley, Mr. C. A. Barman, Major Harry Barnes (Vice-President R.I.B.A.), Mr. H. T. Buckland (Vice-President R.I.B.A.), Mr. L. H. Bucknell, Mr. C. McArthur Butler (Secretary of the Society of Architects), Mr. H. Chalton Bradshaw, Professor L. B. Budden, Mr. Walter Cave, Mr. M. Chesterton, Mr. George Coles, Major H. C. Corlette, Mr. E. Guy Dawber (Vice-President R.I.B.A.), Mr. P. M. Davson, Mr. R. Dircks, Sir Banister Fletcher, Mr. Henry M. Fletcher, Mr. H. S. Goodhart-Rendel (President, Architectural Association), Mr. E. J. Haynes, Mr. Arthur B. Hayward, Mr. A. J. Hope (President, Manchester Society of Architects), Mr. P. A. Hopkins, Mr. W. G. Ingram, Mr. Francis Jones, Mr. H. V. Lanchester, Mr. Ian MacAlister (Secretary R.I.B.A.), Mr. E. C. P. Monson, Mr. F. C. Moscrop-Young, Mr. E. J. Partridge, Mr. T. Taliesin Rees, Mr. Howard M. Robertson (Vice-President of the Society of Architects), Mr. W. H. Robinson, Mr. E. J. Sadgrove, Mr. N. D. Sheffield (Hon. Secretary of the Society of Architects), Mr. C. F. Skipper (Vice-President of the Society of Architects), Mr. W. H. Smith, Mr. L. S. Sullivan (Vice-President of the Society of Architects), Mr. Percy E. Thomas (President of the South Wales Institute of Architects), Mr. G. B. Tubbs, Mr. Percy B. Tubbs, Mr. Francis T. Verity, Mr. Thomas Wallis (Vice-President of the Society of Architects), Mr. Edward P. Warren, Mr. E. J. Williams, Mr. G. E. Withers.

SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS.

11 *Gray's Inn Place, W.C.*1,
9 *December* 1924.

Dear Sir,—May I be allowed to follow up the note that appeared in the Journal for 6 December with a plea that more Institute members who are sympathetic to the aims and work of the S.P.A.B. should apply for membership of that society? It fulfils a function of considerable importance in our national life, and an accession of membership would not only be a great encouragement to its Committee but would materially assist towards enlarging the extent and effectiveness of the Society's work.—Faithfully yours,

Fredk. R. Hiorns [*F.*].

Mr. Frank Dicksee, who was elected President of the Royal Academy on the retirement of Sir Aston Webb, has been for twenty years an Honorary Associate of the R.I.B.A. Mr. Dicksee was elected A.R.A. in 1881, and R.A. ten years later. He has exhibited regularly at the Royal Academy since 1876.

Sir Edwin L. Lutyens, R.A., Vice-President of the Royal Institute of British Architects, has just been informed that he has been awarded the Gold Medal of the American Institute of Architects, and he has been invited to attend the Architectural Convention in New York in April, 1925, to receive the Medal in person.

This is the first occasion for seventeen years that the Gold Medal of the American Institute has been awarded to a British architect, the last occasion being in 1907, when it was awarded to Sir Aston Webb.

The Training of Craft Apprentices

REPORT OF THIRD GENERAL (BUSINESS) MEETING HELD ON 1 DECEMBER 1924
THE PRESIDENT, MR. J. ALFRED GOTCH, IN THE CHAIR.

At the Third General (Business) Meeting of the Royal Institute on 1 December, the President (Mr. J. Alfred Gotch) in the chair, in accordance with notice Mr. Francis Hooper moved the following resolution :—

> " To request the Council to consider and, if thought desirable, to approach the Master Builders' Association and the Building Trades Union, and to offer any assistance deemed suitable in furthering the training of craft apprentices."

Mr. FRANCIS HOOPER [*F.*] : The subject of this resolution is of urgent national importance. Notice of it was given when the last Government was in office. It was the aim of its authors to make plain through the Council of this Institute that architects throughout the Empire were earnestly desirous of finding a remedy for the present shortage of craftsmen in the building industry, which is second to none in vital importance to the public at large, as well as to their own existence. During the presidency of Sir John Simpson a most interesting conference upon similar lines took place which is still fresh in our memories. The spirit of the conference was admirable and most illuminating. The reluctance of lads to enter upon training, as now organised, is well recognised. Some causes for this are known, others need inquiry and thoughtful study. Solutions of the appalling problems of unemployment and its demoralising consequences upon the welfare of the State should be sought whole-heartedly by every man and woman of goodwill. The tendency at present is to create employment through public funds for so-called unskilled labour, thus tacitly discouraging those who should be trained in crafts.

The training of architects leads them to dignify their responsibilities and their work ; the same spirit needs to be fostered in all the crafts working with them. Many of our best public schools and colleges, as well as our secondary and elementary schools, already have workshops and craft classes. Herein lie great possibilities. Some of the instructors are alive to their opportunities, and they deserve esteem and every encouragement. There are some with certificates but little aptitude, satisfied to allow work on trivialities, with the result that the pupils are bored and their parents discouraged. Good drawings of work useful in every home would help to give zest in such schools, and might turn the tide at this critical time.

Owing to the regretted death of Mr. Arthur Belcher, Mr. H. D. Searles-Wood, whose keen interest in the problem is so well known, will second the motion. I think the Honorary Secretary has some valuable remarks to make upon what the Council has already done.

Mr. H. D. SEARLES-WOOD [*F.*] (in seconding the resolution) said : I very much regret the death of Mr. Belcher, who was to have taken this duty upon him.

The first point to which I wish to refer is the difficulty of obtaining boys ; the great want nowadays is bricklayers and wallers. They are the people who do the carcasing, and without the carcasing other craftsmen do not have the opportunity of coming in. The reason why the boys hesitate about going into bricklaying is, first of all, the lack of continuity of employment, owing to the termination of contracts, and also the inclement weather. The next point is the reluctance of employers to take apprentices, and there are several difficulties with regard to that. The first difficulty, taking the country at large, is that the possibility of technical training for these boys is not always easy to meet. Those who enter direct from the elementary schools, of course, have a very poor chance of getting into really serious work to begin with ; they are generally employed, for about the first two years, in bringing pots of tea and that sort of thing for the men. Boys who pass through a junior technical school, and have probably had three years' training, have a very much better chance ; but after these boys have passed through this preliminary training it has been found difficult to get them properly placed. I speak as Chairman of the Committee of the London County Council School of Building at Brixton, and we do endeavour to place all our boys who pass through our schools, and as a rule we are successful. But, unfortunately, we are unable always to insist upon apprenticeship. The reason for that is that the employers, taking them as a whole, hesitate to bind themselves to take in apprentices on account of the various fluctuations in their business. They cannot always see their way to employ the number of apprentices that they would like to.

Another difficulty which we have met with during the last two or three years is that, in the spirit of patriotism, they have accepted a number of ex-Service men who have gone through an intensive course of training, the committee who are interested in those men—naturally and very properly—having done all they could to induce employers to employ these ex-Service men, so that when we come with our fully qualified boys they say, " We are very sorry, but we are full up with ex-Service men." That is, of course, a passing phase, and will probably cease.

The next thing is that the London Building Trades Apprenticeship Committee's indentures require the attendance of apprentices one day a week at a technical institution, which is a very serious interference with the business arrangements of a shop ; and if these boys have to be sent away to jobs at a distance from home it is impossible for them to comply with the conditions. It has been suggested in the newspapers during the past week that that obstacle might be met by a modified form of correspondence classes, where the boys might be employed in cultivating the more technical branches of their training by means of correspondence. There is, I think, certainly something to be said for that arrangement.

What are the prospects of the boys who go into these crafts—what is the expectation in life of, say, the boy who qualifies as a bricklayer ? It is generally considered that if a boy goes in at the age of 15, he has got 45 years of good work before him, that is, putting his useful life

at 60. In these modern days, when 60 is quite young, probably a few more years could be added—that is what he has to look forward to.

There is the question of the number of apprentices we should want to grapple with the housing question. The most serious decline is in the bricklayers and wallers. In England and Wales the numbers were : In 1911, 102,750 bricklayers ; in London, 9,053. In 1901 the total was 113,995, so there was a drop of nearly 13,000 bricklayers in ten years. In 1921 the total number of bricklayers in London was 586, a decrease of 2,272. The figures for the whole country for the later period are not yet available. Taking the number of houses required per annum, according to the various estimates at 200,000 during the next twenty years, approximately 30,000 bricklayers will be required for the housing schemes only, and to maintain that number 700 apprentices would be required annually, of which 100 would be needed in the London area. I think it is possible that the London County Council would provide facilities for training that number in London at the various technical schools. As a matter of fact, they are contemplating building a new school of building in the neighbourhood of Hammersmith, so there will be three mono-technics : one at Hammersmith for the West, the Northern Polytechnic for the North of London, and the London County Council School of Building at Brixton for the South.

Supposing the London County Council were in a position to train 100 boys per annum in the building trades, no effect on the actual building could be felt for two or three years ; we must allow time for them to be fairly trained. So it would be absolutely necessary to have some augmentation of labour during those three years, and if it could be ultimately arranged between employers and operators in the industry I strongly recommend that such augmentation should be recruited from youths of 16 to 19 years of age. Even at this age they will experience great difficulty in becoming efficient craftsmen, and if they had not entered at the normal age it might be desirable to provide a short intensive training, say of three months, before such labour entered the industry, so that at all events they should acquire the "tool sense," and be instructed in certain of the fundamental principles of the craft. To water the industry with an excess of untrained labour would result in confusion and dissatisfaction.

I am well aware that the Council have already had a considerable amount of evidence given to them by various experts on this subject, and much of the matter I have given to-night has been communicated to the Committee. I think the object of this resolution is to urge the Council to continue their endeavours.

I have great pleasure in seconding the resolution.

Mr. ARTHUR KEEN [*F.*] (Hon. Secretary) : Can Mr. Searles-Wood explain why it is required that these apprentices should go back to the technical school for one day a week ? Why can't they take the whole of their technical school training and complete it before they become apprentices ?

Mr. SEARLES-WOOD : The apprenticeship scheme was made with a view to the application of general principles, and it does not always take into consideration that the apprentice will have passed through a technical school. Where apprentices have passed through technical schools they have an allowance of two years off their apprenticeship ; but it is essential that when they are in their work as apprentices they should still keep up their theoretical work.

Mr. KEEN : Can't they do that in the evenings ?

Mr. SEARLES-WOOD : Yes, they can, but if they are away on jobs it is difficult for them to do that, and that is where the correspondence schools idea comes in.

Mr. E. J. SADGROVE [*F.*] : I do not profess to know a great deal about the subject, but it seems to me that the proposer and the supporter of the resolution are visualising it from the point of view of the technical training—that is to say, the school training. It would be interesting to know if there are statistics to show whether the operative bricklayers of to-day passed through these schools of training. I have heard that the reason why there is a lack of apprentices in the bricklaying trade is that only a limited number of apprentices are allowed by the Unions to so many fully trained bricklayers. It seems to me that while these restrictive rules continue the number of apprentices will always be limited. Probably the Royal Institute, or other institutes, has not sufficient power to overcome the regulations of the Unions ; but you will never, I think, get a satisfactory solution of the bricklaying and other industrial problems until you get back to the state of things when what is commonly called "piece-work" was in vogue, and a man was allowed to earn according to his ability.

I cannot enter deeply into this question, because I do not know how far the Institute has had communications in relation to it, but it is a phase of the subject which, I think, the Institute might bear in mind.

Mr. KEEN : So far as the Institute is concerned, a committee was set up about a year ago to study the question of getting apprentices into the building trades, and we asked for the attendance of representatives of the Federated Building Employers and representatives of Building Trades Unions in order to confer with them and find out what the position was and what the difficulties were in relation to getting apprentices in. We took the evidence of the secretary of an association that existed for the purpose of securing apprentices for the building trades, and we also took evidence from the director of the Northern Polytechnic, who was much concerned in the matter. But we have never been able to get the attendance of employers and employees in the building trades ; one thing and then another have prevented their attendance. All the evidence we have taken seemed to me, broadly, to show that the building trade was not attractive to boys ; they all understand that men who work in the open air are at a very great disadvantage compared with men who work in factories—that they lose, perhaps, two days a week, commonly, in the winter time. That, and the fact that there are all kinds of other employments in which far less training is necessary but in which the wages are higher than in the building trades, militate against getting boys into the building industries. In such trades as plastering, for instance, the boys are not attracted by the idea of working in dirty materials such as the plasterer uses. In the few sittings held, with

Major Barnes in the chair, the evidence was that it was very difficult to get even the number of apprentices allowed by the arrangements which have been entered into between the operatives and the masters. I do not know how that difficulty is to be met. I feel a great deal of sympathy with the objections which have been raised. The other day I was visiting a job of my own, the building of a big garden terrace in the country, all bricklaying work out in the open air, with no protection for the men. It was a pouring wet day—it had been fine at first, and then it came on to rain heavily—and the men were standing under the trees waiting for the rain to stop, although it looked as if it would continue raining all day. I felt then that one could not wonder if men were not attracted to the building trade. The men were standing out of their job and their money until the rain left off. It is considerations of that kind which are largely responsible for the shortage of apprentices. I have felt for some time that the time for apprenticeship has gone by. We do not get the apprentices in the architectural profession that we used to ; they go to the schools, and my impression is that for the future we have to look to the technical colleges to train the men who will be employed in the building trades. At present there is a strong feeling that the men who have been through the technical colleges must serve their time as apprentices in the trade, but there is a difficulty about that, and I feel that we have got to complete the training of men in the technical colleges. It will mean a great extension of the syllabus of a technical college before it can turn men out able to work as journeymen, but it seems to me that the young men will have to be taken from the school to the technical college, and go straight from that to the works and earn as much as they can there.

Another difficulty is that the speculative builder is practically eliminated. I think men who are trained to the extent possible in the technical college might have been brought straight into the trade by the speculative builder, who usually is a man who has learned the trade himself, either as a carpenter or a bricklayer ; he would do the best he could for his employee, give him what he earned, and so gradually turn him out as a craftsman. Many a man has come into the trade that way, but very few come in that way now. As it is, I think technical colleges have got to be so equipped that they will be able to turn out men without there being much need for apprenticeship afterwards. The difficulty of getting boys taken on as apprentices is very great, and it is getting greater. We do not now get the men coming from the country to London as they used to. In those days wages were much lower in the country districts than in London, and the tendency was for men trained in the country to come to London ; but that tendency exists no longer, because wages are now almost the same in the country as in London ; but, having regard to the difference in the cost of living, the wages in the country are probably better than in London. It is, therefore, I think, to the technical colleges we have to look for the future.

Mr. HERBERT A. WELCH [*A.*]: As a member of the Committee who, with Mr. Keen and other members, has been looking into this question, I feel strongly that there are difficulties in the way of getting young men into the industry, owing to the various reasons given for its unattractiveness. We must, however, get over that difficulty. The industry has got to live, and we have to make it sufficiently attractive for the young man to pay reasonable attention to it and to give serious regard to the prospects it holds for him. I think the two greatest objections are those mentioned by Mr. Keen. One, so far as bricklayers and plasterers are concerned, is that it is a dirty job, and the average youngster to-day inclines towards the black coat, rather than don the apron and the dirty overalls of those trades. The second objection is the loss of time owing to the inclement weather, for which, obviously, the workman is not to blame. And there is, I think also, a third objection, which is that many boys who might be attracted to the industry find they have to spend two or three years in training, during which they get very little, or no, immediate monetary return. It is somewhat difficult for the parents of those boys to visualise what would be the prospects of a youngster in the building trade in 10 or 15 years in comparison with his prospects in an unskilled job for which better money was coming in immediately, but in which, in a short time, his position would be stationary. What is the remedy ? We cannot allow one section of the community to suffer loss on account of bad weather ; it is unfair and inequitable. But we are told that the fixing of wages in the industry had regard to the amount of time lost during the year by the workman. I think it would be met more attractively, and more effectually, if some form of insurance policy could be obtained from insurance companies against wet weather. If wet time could be insured against and the men paid their normal weekly wage, I think the amount which would have to be put on to the building costs would not be very considerable. The technical schools, while doing all that is humanly possible, have not in the past had quite the encouragement from the industry that they had the right to expect ; the young men coming out of technical schools have not in the past been absorbed into the industry to the extent which the school authorities had the right to expect. From what I can ascertain, in the future they will not have so much cause to complain along those lines. The unions themselves have of late relaxed to an appreciable extent the stringent rule with regard to the percentage of apprentices in the industry. Until recently, I think, one apprentice was allowed to every seven or eight journeymen employed by each individual builder. So if a small builder was in a position to employ six craftsmen, he could not introduce an apprentice, because he had not the minimum staff to permit it. They have adjusted that, I understand, in two important respects. One apprentice may now be taken for each three craftsmen, and they have altered the unit from the individual employer to the district of the Federation of Master Builders. That has been a distinct encouragement, and it has been brought about by the Board recently set up by the Government, which is constituted of employers, architects and employees. At present this is to apply only to housing work. I have no doubt that if it is found to operate satisfactorily—as I do not question it will—it will be extended to all building work ; if not in the proportion of one in three, to one in four or one in five.

Mr. ARNOLD F. HOOPER [*A.*] : As I understand it, the apprentice is apprenticed to the contractor, not to the actual operative, and it occurs to me that the suggestion to apprentice the young man to the operative builder, the workman, and put the operative back on to piece-work, would make it in the operative's interest to push forward his apprentice, so that he would get extra remuneration for the work put in. Then the operative bricklayer, in going from one contractor to another, as he does, would take his apprentice with him, and the bricklayer with whom the apprentice was working would have a greater interest in the apprentice. In the cases I have seen, the bricklayers have no interest whatever in the apprentice working with them. I suggest some system of issuing certificates to the operative workmen, first, second and third grade, and that apprentices should be apprenticed only to first grade men.

Mr. SEARLES-WOOD : There are three parties to the apprenticeship : the Apprenticeship Council, the employer, and the apprentice, who is represented by his parents or somebody in the place of a parent. So if there is any failure on the part of the builder or the employer owing to lack of trade to provide enough work for the apprentice, there can be an application to the Apprenticeship Council, and the Council can transfer the apprentice to somebody who has the work, in which case he does not lose his instruction. I should like to enter a caveat against the statement that in the good old days the speculating building trade was a good training for the craftsman.

Mr. KEEN : I do not say it was a good school, but a possible school ; it is a way in which boys who have been trained in a technical school can be brought into the industry.

With regard to Mr. Arnold Hooper's remarks, it seems obvious that a boy apprenticed to a master builder has not the same interest taken in him as would be the case if he were apprenticed to the man he actually works with and learns his trade from. Until we can get back to the time when there were master-bricklayers who could take on work at piece rates, I am afraid the suggestion is impossible and I can see no way out except by technical colleges.

Mr. WELCH : References have been made to piece-work under present-day conditions, but I have found that is very unpalatable. If we want to encourage output I think it would best be secured by some form of bonus. The only satisfactory way for the industry to progress is in some ratio in proportion to its output ; there can be no other sound economic system in regard to work. There is no doubt that the old piece-work system was iniquitous, and I use the word " iniquitous " after very careful consideration. I feel that the pay must be based upon the return given for that wage. The mere fact of paying a man so much per hour to be on the job does not meet the case at all ; he must give an agreed return for that pay, and we should not encourage the means of getting that return by employing an unduly dominating or domineering foreman. I do not think the piece-work system will return in the form we have known it, but I think with careful handling there is a prospect of some measure of bonus system being introduced at a not very distant date. By this I mean that every man should be paid a flat rate of wages per hour, and for that, if he be a bricklayer, he must lay a certain minimum number of bricks ; if he be a plasterer, so many yards of plaster ; but in so far as he manages to exceed that minimum quantity he will receive a bonus at the end of his week's work. That is a system of payment by results, and it is based upon sound economics. It is not good that an individual should stand easy for any length of time, and if it is not good for the individual it cannot be good for the nation. I therefore suggest that we should endeavour, as tactfully as we can, to get some measure of bonus introduced, by which a man benefits by his efficiency when he exceeds a certain agreed minimum of output.

Mr. A. E. BULLOCK [*A.*] : Another aspect which has not been touched on to-night is that of the attitude of the Trade Unions, the Federation of Employees in relation to the masters. I had an instance of that recently in the case of an employee who showed me several letters which the Federation of Employees had written to him because he had refused to join the union ; they were really blackmailing letters written to employers with regard to employing this man, who was a bricklayer.

With regard to a system of bonus, as against piece-work, that is important, but you must first get over the Trade Union antipathy and opposition to the whole matter.

(Mr. Keen took the chair.)

Mr. KEEN : I think the weak point in Mr. Hooper's proposal is that he does not indicate the way in which the Institute can effectively take action.

Mr. FRANCIS HOOPER : I think we must begin at the top, and instead of talking about what the workman should do, think of what the masters, the employers, should do with regard to the problem of these crafts. As long as we talk of " only a bricklayer," and " only a plumber," we are not doing any good. It is on the lines of the references to those crafts in *Punch*. Many boys read *Punch*, and in that journal I never see a reference to plumbers except to ridicule them. We ought to go to the public schools and see what the masters there are doing in regard to technical training ; I think many of them might improve their methods in this respect. For instance, instead of making egg-cups and pipe-racks, the pupils could be shown how to make trays and things which can be useful in the home. More imagination is wanted in the schools, and I think architects could help there. I visited a school recently at which the master said " There is one thing we should be grateful for ; we have got a lot of boys, and we want to help in the housing. If we could only get a good working drawing of a kitchen dresser, which was well thought out, one which could be put in the homes we so much need, the boys would become keen on it, and so would the parents." If we were to be on the alert we could do many things to add dignity to these classes and impart enthusiasm to the teachers.

Mr. KEEN : There is no question that the difficulty is to make the trade sufficiently attractive to bring boys into it, and, somehow, to increase the remuneration. The difficulty is the suspicion that Trade Unionists have of anything like payment by results ; they will not have this system if they can avoid it. A short time ago a question

arose on the Council on the matter of wood-carving, upon which I was asked to see the representatives of the Wood-carvers' Union. Two of them came to see me. I talked to them about payment by results. The Secretary of the Union said : " This is how it works. We had, lately, a case where aeroplane blades were wanted very urgently, and it was put to the men that they should take it on on a piece-work basis. It was considered that 65 hours' work was required to make a blade, and the price was adjusted on that basis. The men went ahead, and they did a blade in 47 hours. The next thing that happened was that all the men who were working on those terms got the sack in a short time, and soon afterwards another lot of men were taken on, and they were told this particular job represented 47 hours' work, and they were offered the price equivalent to that." He added : " That is what happens every time, and the men are always beaten on it ; the masters always come out on top." I do not wonder they are not anxious to have piece-work. I said : " Why don't you, as an alternative, grade yourselves, putting the best men in the highest grade, and let every man be paid according to his ability ? " He said : " As far as carvers are concerned, we do that." They have five grades. A man who is a skilful worker puts himself in a high grade, and if he cannot get enough of the best work, he takes work of a lower grade and a lower rate of remuneration, and it works fairly well. When men are paid a high rate, you expect a high output from them. It was really the case in the old piece-work system that the masters did beat them at it. But now, when Unions have so much power that they can counter that tendency and can look after their members, they may find that it works out much better than they anticipate. I wonder that the best of the men have put up with the present condition of things, and that they do not insist on getting piece-work and receiving proper payment for it.

It is now my duty to put the resolution.

Carried unanimously.

Allied Societies

THE WESSEX SOCIETY OF ARCHITECTS.

Inaugural Meeting at Bristol.

The members of the Wessex Society of Architects celebrated the inauguration of their first session on 21 November at Bristol. The newly-formed Wessex Society is the outcome of the federation of the Bristol Society of Architects, which was founded in 1850, with the Gloucestershire Architectural Association, which was formed sixteen years ago.

The new Society covers the counties of Gloucester, Somerset, Wilts and Dorset, this being the area allotted by the Royal Institute of British Architects, to which the Society is affiliated.

The first President of the Society is Mr. G. C. Lawrence [*F.*], R.W.A., the Vice-Presidents being Messrs. W. S. Skinner [*F.*] (President of the Bristol Society of Architects), and G. P. Milnes (President of the Gloucestershire Architectural Association), the Honorary Secretary, Major H. Stratton Davis, M.C., M.S.A., and the Honorary Treasurer, Mr. T. A. Skinner [*A.*].

An inaugural luncheon was held at the Red Lodge, the head-quarters of the Bristol Savages, when the chair was taken by the President.

Among those present were Mr. A. J. Taylor (President of the Society of Architects), Mr. Arthur Keen (Hon. Secretary of the R.I.B.A.), Mr. Ian MacAlister (Secretary of the R.I.B.A.), Major Harry Barnes (Vice-President of the R.I.B.A.), Mr. Percy E. Thomas (President of the South Wales Institute of Architects), Mr. W. S. Skinner (President of the Bristol Society of Architects), Mr. G. P. Milnes (President of the Gloucestershire Architectural Association), and the Rev. Canon James O. Hannay.

Mr. A. J. Taylor proposed the toast of " The Royal Institute of British Architects," and said that for some forty years the profession had been mothered by two societies who had been working on different lines and who had not always seen eye to eye. The ideals and aims of both bodies were identical, and they had only needed to come closer together to realise this. There was no need for two separate societies, and he hoped they could now go forward with one object in view. The negotiations had been brought to their present position largely by the kindliness and courtesy of the members of the Royal Institute.

Mr. Arthur Keen, who first responded, said that the Wessex Society of Architects had a career of great usefulness before it, and he wished it all prosperity. He liked the name, for it perpetuated history and allowed for any extension that might come. The Royal Institute had been in existence for nearly 100 years. It was originally a learned society, and it had been remarked that it was no longer a learned society, but had become a professional society. It certainly had become a professional Institute. but it was untrue to say that it had ceased to be a learned society also. It was far more so than ever. Education occupied a great deal of its activities, and it possessed one of the finest architectural libraries in existence. In all its activities the Institute was helped and supported in every way by the provincial societies, and he could not say too much in appreciation of the work of the provincial societies and their value to the Institute. One of the great objects of the societies should be to get a better standard of work. The distressing lack of taste that was so apparent had arisen within the past century, and architects could not altogether escape blame for this state of affairs. He did not know how this was to be remedied except by education. The various architectural schools were doing fine work in this direction, and he believed that the new School of Architecture in Bristol promised to be very successful. By means of such schools much could be done to promote good taste in building.

Mr. Ian MacAlister, who also replied, said that practically all the members of the Institute outside London belonged to the allied provincial societies. He always thought of the allied societies as the Institute outside

London: they were the very life-blood of the Institute, which, with its numerous branches all over the Empire, was developing into an immense organisation with great potentialities.

Mr. W. S. Skinner proposed the health of the guests.

Mr. G. P. Milnes said the members of the Gloucestershire Architectural Association much appreciated the federation that had taken place between their society and Bristol, and he hoped that in time it would extend further. Nothing but good could come from unity, and it was inspiring to be there that day and to find that so many had come from a distance to wish them God-speed in their work.

The Rev. Canon J. O. Hannay, who responded, said many Englishmen knew of the Irish by reports and tradition and from what they read in books, and were liable to judge by that. He had himself formed an opinion of the people of the West of England in the same way, but when he came among them he had an extraordinary and agreeable surprise. He had to revise his whole conception of the West Country people, and he was delighted with the welcome they had given him.

Major Harry Barnes, in proposing "The Wessex Society of Architects," said that, however deep might be their devotion to the Royal Institute of Architects, he could conceive that it would not be so great as to the Society they had just brought into being. They would never really express themselves to the people completely until they realised that variety and unity which would only come when the great provincial areas were fully revived and took an active part in the varied activities which made up the complete civilisation in which they lived. There are few things, if any, which could best be conducted from London unless they got vigorous life from the provincial societies. They were now becoming an efficient organisation, and were not only establishing a great number of provincial bases, but were becoming a great Imperial Institute. They, as a profession, had organised not for the purpose of enduring—for they were the first profession and would be the last—but that they might be inspired with a consciousness that they had a great part to play in the life of the community.

Mr. P. E. Thomas, who also responded, said that he would like to convey to them from his society in South Wales their best wishes for the success and prosperity of their New Wessex Society. Their societies had been friends for a good number of years, and in South Wales they felt great interest in their brothers across the Channel, and believed that the new society would play an important part in the work before them.

The President of the Wessex Society (Mr. G. C. Lawrence), in responding, referred to the formation of the new society. There had been a union of the Gloucestershire and Bristol Societies, and with that enlargement there were great possibilities before them. He thought that the result of the union was bound to be successful, because following the example of the Institute they had determined to put service first. They were in no sense a trade union. They existed first to serve architecture, next to serve the public, then to serve the future generation of architects, and lastly to serve themselves. He believed that the society which had had so happy a start was bound to have a long and successful future.

In the evening there was a large gathering of distinguished visitors and members of the Wessex Society at a reception held at the Royal West of England Academy, to meet the Rev. Canon Hannay (George A. Birmingham), who gave an address entitled "Emotions in Stone."

Canon Hannay said that when he accepted the invitation to address them there were three things open to him. The first was to have sat down and looked up the subject of architecture, and he might have produced quite a respectable lecture which might have pleased some of the audience, for they could not all be architects, but he would not have taken in the members of the society. He might have said that he did not know anything about the subject, but that he knew what he liked and have talked about that. It might have been a straightfoward plan, but it would have been a little narrow, because it meant that he would be assuming an attitude superior to the judgment of the experts, inasmuch as it would suggest that the thing he liked was the real thing. It might be a truly British attitude and one which had built up the Empire, but being an Irishman he was afraid he would not be able to carry it through. There only remained, therefore, the third course of the layman who knows nothing about art or architecture, but could only speak of the experience of emotion and feeling which certain buildings gave him. Buildings did give them certain emotions. They would go into a house and say "This is cheerful," and to another and say "This is gloomy." That had little to do with the architecture of the house. They might go into a house of any kind of architecture and have those feelings, and it did not depend upon the aspect of the house, whether it was north or south, or the weather or the furniture. The feeling that came to them was something in the house itself. He went on to give some of his own experiences in this respect. When he went into the Cathedral in Pisa in Italy he was conscious of a feeling of peace. In the Pantheon he got the same emotion of peace, but it was different. Its austerity moved him in a different way. He proceeded to refer to St. Mark's, Venice, and to St. Peter's, Rome. He did not know how far they had followed him in his line of thought, but perhaps they would understand better what he meant when he said that there was an emotion very common on entering a church. It was a feeling that could not be expressed in words. Some churches gave them little emotion at all, and others a great deal. Coming back to houses, he said, did they ever know a house in which large families of children had been brought up generation after generation which was not cheerful? And was it not a fact that the houses where old people had lived lonely lives for a long time had a quiet gloom about them. The spirit of the building was due to those who used it rather than to the architect who designed it or the workmen who built it.

THE WESSEX SOCIETY OF ARCHITECTS.

R.W.A. School of Architecture.

Annual Exhibition and Distribution of Prizes.

The R.W.A. School of Architecture held its annual exhibition and prize-giving in the School Studios on Monday, December 1st. Dame Janet Stancomb-Wills, D.B.E., President of the Royal West of England Academy,

made the presentations: the chair being taken by Mr. Maurice E. Webb, D.S.O., F.R.I.B.A., vice-president of the Board of Architectural Education of the R.I.B.A.

In his opening speech Mr. Webb said that he had been associated with the school since its first inception and had cause for the utmost satisfaction in the great success achieved by it during the short period of its existence, his one regret being that its present somewhat precarious financial condition accorded ill with its high state of efficiency as a school, a common experience unfortunately with the early days of most educational institutions. He was pleased to be able to announce that Dame Janet Stancomb-Wills had decided not only to lend her support to an appeal for funds but herself to head the subscription list. The appeal would come with great force in the West of England when it was realised that the school was the only one of its kind from the Severn to Land's End.

In his report of the year's work, the Headmaster, Mr. G. D. Gordon Hake [*A.*], commented upon the enthusiasm of the students and expressed his satisfaction at the results attained in so short a time. Of the students who had entered and passed the June Examination of the R.I.B.A. Mr. W. J. Thrasher had headed the list. This success, as well as the fact that Mr. R. H. Brentnall had been chosen to compete in the final round of the Victory Scholarship, was evidence of the high standard which had been attained. He welcomed the addition to the staff of Mr. E. H. Button [*A.*], Ashpitel Prizeman, 1923. Special interest attached to the activity of the senior students, undertaken at the request of the Bristol Kyrle Society, in the form of lectures to children in elementary schools, followed by visits to buildings of historic interest, with a view to fostering in the rising generation a due sense of civic pride and responsibility. The success of this experiment could be gauged by the fact that the local Education Committee had requested that it might be repeated.

The prizes were then presented.

In a short address following upon her presentation of the prizes Dame Janet referred to her recent experiences as Mayoress of Ramsgate when, on inspecting newly completed almshouses of charming and delightful design, she found them to be devoid of provision for the washing of the garments of the otherwise fortunate inmates—a lapse of a kind which would never occur were architects to confer with the womenfolk interested when approaching the problem of a domestic building. By all means let houses be charming in appearance, but let them also be thoroughly practical in their arrangements.

In proposing and seconding the vote of thanks to Dame Janet and to Mr. Webb, Mr. G. C. Lawrence, president of the Wessex Society of Architects, and Mr. F. N. Cowlin, chairman of the Council of the Royal West of England Academy, laid emphasis upon the indebtedness of the school both to Dame Janet and to Mr. Webb for support and encouragement.

The proceedings ended with an inspection of what proved an interesting exhibition, attention being attracted by a "Roman Composition," the work of Mr. J. H. Bourne. This drawing, exhibited with other work of the school at the recent International Congress on Architectural Education, was adjudged to be the best of its type and was selected for reproduction in the report of the Congress.

LOCAL HISTORY RECORDS.

Mr. C. B. Willcocks [*F.*] the Honorary Secretary of the Reading Society of Architects, has forwarded an account of the work that has been done in connection with the Berkshire Branch of the Local History Records Scheme which was founded in March 1924. The work is under the direction of a committee composed of representatives of the chief county societies interested in such matters. The well-known antiquary, the Rev. P. H. Ditchfield, is chairman, and excellent progress is being made with the collection of records. The Committee has already local correspondents in almost two-thirds of the parishes of the county. There is also an Oxfordshire branch of the scheme, of which the Rev. H. E. Salter is chairman. Mr. Willcocks in his account gives a description of the many interesting discoveries that have been made.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING.

1 *December* 1924.

Registration of Probationers.

On the recommendation of the Board of Architectural Education, the Council decided to accept the Senior Certificate Examination of the Ministry of Education, Northern Ireland, in support of applications for registration as Probationer R.I.B.A., provided the certificate covers the required subjects.

Godwin Bursary and Wimperis Bequest.

On the recommendation of the Board of Architectural Education, the Council approved the Memoirs and Sketches submitted by Mr. W. T. Benslyn, A.R.I.B.A., Godwin Bursar 1923.

Illegal Use of the R.I.B.A. Affix.

The Council were informed of two cases in which the R.I.B.A. affix had been illegally employed by non-members of the R.I.B.A., and it was decided to take strong action in the matter.

Reinstatement.

Major L. M. Wells-Bladen was reinstated as a Licentiate of the R.I.B.A.

THE HENRY SAXON SNELL PRIZE.

The subject given by the Sanitary Institute for the Henry Saxon Snell Prize in 1924 was "Improvements in the Sanitary Conditions of Underground Dwellings and Small Underground Workshops." Eleven essays were received, and the prize of fifty guineas and the silver medal of the Sanitary Institute was awarded to Mr. E. Thomas Swinson, M.R.San.I. Supplementary awards were made to Mr. Edward E. Barks, A.R.I.B.A., and Mr. F. R. Jelley, A.R.I.B.A., for two of the other essays which showed considerable merit.

INSURANCE OF BUILDINGS DURING COURSE OF ERECTION.

Architects would greatly assist the Architects' Benevolent Society if they would insert a clause in their contracts to the effect that the builders are to insure their buildings during the course of erection in an approved insurance office through agency of the Architects' Benevolent Society.

Notices

THE FIFTH GENERAL MEETING.

The Fifth General Meeting (Business) of the Session 1924-1925 will be held on Monday, 5 January 1925, at 8 p.m., for the following purposes:—

To read the Minutes of the Meeting held on 15 December 1924; formally to admit members attending for the first time since their election; to proceed with the election of the following candidates for membership, whose names were published in the JOURNAL for 22 November 1924 (p. 55) and who have been found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws and recommended by them for election :—

AS FELLOWS (3).

LAY : CECIL HOWARD [*A.* 1912], Aldringham, Leiston, Suffolk. Proposed by P. D. Hepworth, E. Stanley Hall, Robert Atkinson.

LOWRY : ROBERT [*A.* 1916], 33, St. James's Street, S.W.1 ; Denham Hill, Denham, Bucks. Proposed by W. Curtis Green, H. V. Lanchester, Sir John J. Burnet.

WRATTEN : EDMUND LIVINGSTONE [*A.* 1902], 18, Queen Anne's Gate, Westminster, S.W.1 ; " White Cottage," Warlingham, Surrey. Proposed by Arthur Keen and the Council.

AS ASSOCIATES (9).

DAWSON : JAMES STOTT [Passed six years' course at Robert Gordon's Colleges, Aberdeen—Exempted from Final Examination after passing Examination in Professional Practice], 23, View Terrace, Aberdeen. Proposed by Reginald T. Longden, A. Marshall Mackenzie, George Sutherland.

DONALDSON : ROBERT WEIR, B.Arch. Liverpool [Passed five years' course at Liverpool University School of Architecture—Exempted from Final Examination after passing Examination in Professional Practice], 56, Hertford Road, Bootle, Liverpool. Proposed by Professor C. H. Reilly and the Council.

HISCOCK : LESLIE ROBERT [Passed five years' course at Architectural Association—Exempted from Final Examination after passing Examination in Professional Practice], 44, Wodeland Avenue, Guildford. Proposed by Robert Atkinson, E. Stanley Hall, Annesley H. Brownrigg.

NORBURY : WILLIAM ALAN, B.A. [Passed five years' course at Manchester University School of Architecture—Exempted from Final Examination after passing Examination in Professional Practice], Broadmead, Broad Lane, Hale, Cheshire. Proposed by Dr. Percy S. Worthington, Francis Jones, J. W. Beaumont.

OWEN : WILFRED HERBERT [Passed five years' course at Manchester University School of Architecture—Exempted from Final Examination after passing Examination in Professional Practice], 37, George Street, Cheetham Hill, Manchester. Proposed by Francis Jones, Dr. Percy S. Worthington, Paul Ogden.

SHANKS : GEORGE FERGUSON [Passed five years' course at Glasgow School of Architecture—Exempted from Final Examination after passing Examination in Professional Practice], 193, Kent Road, Glasgow. Proposed by John Keppie, John Watson, Geo. And. Paterson.

SILCOCK : HUBERT SPENCER, B.Arch. Liverpool [Passed five years' course at Liverpool University School of Architecture—Exempted from Final Examination after passing Examination in Professional Practice], Brandhoek, Walton Road, Stockton Heath, Warrington. Proposed by Professor C. H. Reilly, S. Percy Silcock, E. Vincent Harris.

TURNER : RALPH HENRY, B.Arch. Liverpool [Passed five years' course at Liverpool University School of Architecture—Exempted from Final Examination after passing Examination in Professional Practice], " Claremont," St. Andrew's Road, Bridport, Dorset. Proposed by Professor C. H. Reilly, H. S. W. Stone, Alfred H. Hart.

WILLIS : REGINALD JOHN, M.A. [Passed five years' course at Manchester University School of Architecture—Exempted from Final Examination after passing Examination in Professional Practice], The School of Architecture, Victoria University, Manchester. Proposed by Francis Jones, Dr. Percy S. Worthington, Arthur W. Hennings.

THE WALLACE COLLECTION.

The Art Standing Committee have made arrangements for a visit to the Wallace Collection, Hertford House Manchester Square, W.1, on Saturday, 10 January 1925, at 2.45 p.m. A lecturer from the staff of the Collection will speak on the paintings. As the number attending the visit must be limited, Members and Licentiates desirous of taking part are requested to make early application to the Secretary R.I.B.A., 9 Conduit Street, W.1.

VISITS ARRANGED BY THE ART STANDING COMMITTEE.

The following is a list of the visits arranged for the Session by the Art Standing Committee. The visits will take place on Saturday afternoons except where otherwise stated, and Members and Licentiates are cordially invited to attend. Cards for each visit will be issued, and can be obtained on application to the Secretary R.I.B.A.

1.* The Wallace Collection.—Saturday, 10 January 1925.
2.* The Sir John Soane Museum.—Saturday, 28 February 1925.
3. The Tower of London.—Saturday, 14 March 1925.
4.* Adelaide House and Britannic House.—Saturday, 18 April 1925.
5. Westminster Abbey (including the Jerusalem Chamber, the Triforium and St. Stephen's Crypt).—Wednesday, 29 April 1925.
6.* Ham House.—Saturday, 16 May 1925.

Probationers R.I.B.A.

Since January 1924 the following have been registered as Probationers of the Royal Institute :—

ADAMS : ALEXANDER, " Prospect House," New Road, Blackpool.

ALDERSON : GEORGE WILLIAM, 12, Ashton View, Harehills, Leeds.

ALI : SYED AZIZ, The Architectural Association, 35, Bedford Square, W.C.1.

AMOS : GEOFFREY STUART, 50, Glencoe Avenue, Seven Kings, Essex.

ANDREW : LEONARD ARTHUR DUNCAN, The Manse, Smarden, near Ashford, Kent.

ANDREWS : LAWRENCE VICTOR, 100, King Street, Loughborough.

* N.B.—It will be necessary to limit the numbers for these visits. In these cases tickets will be balloted for if the number of applications exceeds the limit prescribed by the proprietors or their agents.

ARTHUR: JOHN ABERCROMBY, "Allerton," Rosebank Road, Edinburgh.
AVEYARD: MARK, 9, Park Road, Batley, Yorks.
BARBER: FREDERICK, "Woodcote," Oatlands Chase, Walton-on-Thames.
BARNABE: BRUNO ALBERTO, 6 Southwood Avenue, Highgate, N.6.
BARNES: THOMAS SCOTT, Morden Lodge, Morden, Surrey.
BELSEY: ALBERT JOHN GUY, Lansdowne Hotel, Calne, Wilts.
BHUTA: GOPALJI MULJI, c/o Messrs. Gregson, Batley & King, King's Building, Fort, Bombay.
BINNINGTON: RAWDON NETTLETON, 28 Hull Road, Withernsea, Hull.
BORSHAM: CYRIL ERNEST WALTER, 55 The Albany, Albany Road, Camberwell, S.E.5.
BOURNE: JOHN HENRY, 24 Cotham Road, Cotham, Bristol.
BOWMAN: FREDERICK, Station Lane End, Pelton, Co. Durham.
BRENCHLEY: ARTHUR REGINALD, "The Loggia," Station Road, Herne Bay.
BRIGHT: GEORGE EDWARD, "Heathcote," Station Road, Westcliff-on-Sea.
BROADBENT: RICHARD, 21 Hopwood Bank, Horsforth, Leeds.
BROWN: VIVIAN HENRY ALLPORT, "Ivy Dene," Weston, Stafford.
BRUCE: ROBERT MALCOLM, Wesley Villa, Chester-le-Street, Co. Durham.
BRUNSDON: FREDERICK CHARLES, 114 High Street, Eton, Bucks.
BUCKLEY: FRANK EDWIN, "Allandale," 10 Westmoreland Road, Southport.
BULL: DENIS, 51 Grosvenor Avenue, East Sheen, S.W.14.
BUNCE: GERALD EDGAR, 76 Howard Road, Westbury Park, Bristol.
BURROWS: FRANCES MURIEL, 158 Warwick Street, S.W.1.
BUTLING: GEORGE ALBERT, 79 Blantyre Road, Liverpool.
BUTTON: FREDERICK CHARLES, 11 Waterford Road, Fulham, S.W.6.
BYROM: THOMAS, 18 Woodlands Crescent, Golders Green, N.W.
CARLISLE: WILLIAM GEORGE BRUCE, 9 Canvey Road, Leigh-on-Sea.
CARRELL: FRED LINFOOT, 4 Sorley Street, Sunderland.
CARTLIDGE: WILFRED GEORGE, 135 High Lane, Burslem, Stoke-on-Trent.
CARTWRIGHT: THOMAS NELSON, 7 Pelham Crescent, The Park, Nottingham.
CASTELLO: LIONEL JAMES, 45 Turner's Hill, Cheshunt, Herts.
CHAMBERS: FRANK PENTLAND, 18 Alleyn Park, Dulwich, S.E.21.
CHAPMAN: REGINALD CHARLES, Monksdene, Sutton, Surrey.
COATES: HORACE LISTER, 51a Abbeygate Street, Bury St. Edmunds.
COCORULLO: AUGUSTINE, 12 Sidney Grove, Newcastle-on-Tyne.
COOMBE: LEONARD ELSWORTHY, 147 Beaufort Road, St. George, Bristol.
COOPER: GEOFFREY CHRISTOPHER, The Two Gables, Box Ridge, Purley.
COOPER: REGINALD WILLIAM GAZE, "Wilstead," College Street, Long Eaton.
COX: ERIC ARTHUR, 34 Dyne Road, Brondesbury, N.W.6.
COX: RONALD EDWARD, 34 Dyne Road, Brondesbury, N.W.6.
CROSSLEY: FREDERICK HAMER, 15 Arnside Road, Wallasey.
CRUDDAS: ERIC, 191 Askew Road, Shepherd's Bush, W.12.
DARK: FRANK WILLIAM, 54 Hornsey Rise, N.19.
DAWES: LESLIE REGINALD, 1 Bridge Cottages, Plympton, South Devon.
DAWSON: JAMES STOTT, 23 View Terrace, Aberdeen.
DEITERS: FREDERICK WILLIAM, 3 The Beeches, Goddard Avenue, Newland Avenue, Hull.
DENBIGH: GEORGE DYSON, 21 Newton Drive, Blackpool.
DENNISS: JAMES, 42 Hedon Road, Hull.
DERHAM: REGINALD DOUGLAS, 77 Reads Avenue, Blackpool.
DILKS: JOHN STUART, East Gate, Bridgwater, Somerset.
DUNCAN: DAVID RONALD, 79 Cleveleys Road, Clapton, E.5.
EARLE: CLIFTON WILLIAM, 1 Wyndham Street, Brighton.
EAST: THOMAS WILLIAM, "Church Steps," Aylesford, Kent.
EDWARDS: DONALD THOMAS, St. Dunstan's, High Wycombe, Bucks.
EDWARDS: LAURENCE CARLTON, 31 St. Hilda Street, Beverley Road, Hull.
EGAN: JOHN EDWARD, 7 George Street, Mowbray, Cape Province, South Africa.
ENTHOVEN: RODERICK EUSTACE, 3 Cleveland Gardens, W.2.
FAIRHURST: PHILIP GARLAND, Garth, Wilmslow, Cheshire.
FAIRHURST: ROBERT FRANCIS, 437 Lord Street, Southport.
FARMER: ARTHUR HENRY, 106 Albion Street, Southwick, Sussex.
FERGUSON: CHARLES WILLIAM BANNISTER, "Heatherley," Wellington College, Berks.
FLEMING: DOUGLAS EDGAR, 29 Belsize Square, Hampstead, N.W.3.
FORSTER: EDWARD, 1 Leaside Avenue, Muswell Hill, N.10.
FOX: CECIL HENRY, 51 Saltram Crescent, Maida Hill, W.9.
FRANCIS: JOHN HENRY MELVILLE, 49 Abbey Road, Great Grimsby.
FRASER: JAMES MILNER, 73 Western Road, Woodside, Aberdeen.
FREEBREY: ERIC KNIGHT, 16 Overdale Road, Ealing, W.5.
FRYER: GEORGE WILLIAM GRAHAM, 28 Montrose Avenue, Kilburn, N.W.6.
GALE: ARTHUR HARRY, 16 Ridgdale Street, Bow, E.3.
GALE: MARGARET GODDARD, 9 King's Bench Walk, Temple, E.C.4.
GARDHAM: HENRY EDGAR, 11 Trelawney Terrace, Launceston, Cornwall.
GATLEY: GEOFFREY HIGSON, Rockshire, Disley, Cheshire.
GIBBS: STANLEY FRANK, 7 Devonport Street, Hyde Park, W.2.
GILLESPIE: GEORGE DANIEL, 100 Lower Mount Street, Dublin.
GRANT: GARROW GREGOR, "The Wrens Nest," Speldhurst, Kent.
GRANT: HORACE HENRY, c/o Messrs. Chick & Bartholomew, 100 Club Arcade, Durban, South Africa.
GREEN: HARRY ALBERT, 26 Westbourne Road, North End, Portsmouth.
GREEN: JAMES DUDLEY, 93, Kensington, Liverpool.
GRIFFITH: ROBERT GWILYM, Melbourne Stores, Fwllheli, North Wales.
GUY: RODERICK NELSON, "Dalkeith," Crescent Road, South Woodford, Essex.
GWYNN: LLYWELYN AP, 26 Llandough Street, Cathays, Cardiff.
HALL: ARTHUR LEONARD, "Northcote," Ongate Gardens, Dollis Hill, N.W.2.
HALL: GEORGE ALBERT VICTOR, c/o School of Architecture, University of Liverpool, Liverpool.
HALLOWAY: THOMAS BANKS, 10 Brigham Road, Cockermouth.
HAMILTON: MALCOLM JOHN, 16 The Drive, Walthamstow, E.17.
HARLEY: THOMAS, 85 Charlotte Street, W.1.
HARRINGTON: DENNIS EDMUND, 53 The Oval, Kennington, S.E.11.
HARRISSON: THOMAS WINDER, 12 Church Road, Ashford, Kent.

HAY : GEORGE STANLEY, " Tweed House," 58 Grove Road, Wanstead, E.11.
HEAD : ERIC HUGO, 34 Whitehall Gardens, Acton Hill, W.3.
HEATON : FRANK HALLIWELL, 40 Park Road, Wigan, Lancs.
HELM : WILLIAM REX, 32 Eastbourne Street, Glodwick, Oldham.
HEWARD : GEORGE TYRER, 35 Castle Street, Bolton.
HEWITT : ALFRED, 138 Loughborough Park, Brixton, S.W.9.
HILL : HENRY ERSKINE, The Vicarage, Horbury, Wakefield.
HOBDAY : RALPH, 34 Chepstow Place, Bayswater, W.
HODGE : DENIS CHAPMAN, 181 Ladbroke Grove, W.10.
HOLLAND : JAMES HARRY, P.O. Box 27, Cape Town, South Africa.
HUME : BERTRAM STUART, Albany Hotel, Lancaster Gate, W.
IMMELMAN : STEPHANUS RHYM, 5 Oak Avenue, Gardens, Cape Town, South Africa.
INGHAM : JOHN YATES, 81 Windsor Terrace, Padiham, Lancs.
JACKSON : RONALD, 32 Elm Road, Wembley, Middlesex.
JACKSON : WILLIAM THEODORE, 89 Beechdale Road, Brixton Hill, S.W.2.
JAMES : JOHN LEWIS THOMAS, Clifton House, Clarbeston Road, Pembrokeshire.
JARY : HARVEY, 122 Warley Road, N.S., Blackpool.
JENKINS : WILLIAM VICTOR, 20 Manville Road, Wallasey, Cheshire.
JOHNSON : ALLAN, 10 Gathorne Avenue, Roundhay Road, Leeds.
JOHNSON : GEOFFREY MILES, Elm House, Hills Road, Cambridge.
JOHNSON : JOHN WILLIAM, 36 The Boulevard, Anlaby Road, Hull.
JONES : ANNE FAREWELL, " Brenley," Mitcham Common, Surrey.
JONES : JOSEPH CARTMEL, 36 Collingwood Road, West Hartlepool.
JURY : ARTHUR EDWARD, 41 Donegall Place, Belfast.
KAY : JAMES, 228 Tempest Road, Dewsbury Road, Leeds.
KING : MARION GERTRUDE KATIE, 37 Bonham Road, Brixton Hill, S.W.2.
LAMBERT : LESLIE CHARLES, c/o A. A. Ritchie McKinlay, Esq., 34-36 Oamaru Buildings, Smith Street, Durban, South Africa.
LANCASHIRE : JOHN EDWIN, " West Lawn," Fulwood Park, Sheffield.
LEWIS : KENNETH FRANCIS, Y.M.C.A., The Promenade, Cheltenham.
LIGHT : EDWARD JOSEPH GEORGE, " Nansholme," Peak Hill, Sydenham, S.E.26.
LINFORD : ALBERT LOUIS, " Kelvestone," Cannock, Staffs.
LOCK : BERTRAND, 33 Lansdowne Grove, Neasden, N.W.10.
LUCIA : WILLIAM MARTIN, 75 Holland Road, Kensington, W.14.
LUXTON : ARTHUR CHASTEY, 99 Fore Street, Saltash, Cornwall.
MACGILLIVRAY : IAN D., 38 Ullet Road, Liverpool.
MACKNESS : ARTHUR REGINALD, The Causeway, Chippenham, Wilts.
MCNEIL : PATRICK, " Oakbank," Dollar, Clackmannanshire.
MANGIN : ARMAND LOUIS, 19 George Street, Euston Road, N.W.1.
MANT : CECIL GEORGE, 8 Lansdowne Road, Duke's Avenue, Muswell Hill, N.10.
MARSHALL : GODFREY HIBBERT, Thorpe Road, Norwich.
MARSHALL : HEDLEY BERNARD, 160 Harlaxton Drive, Lenton, Nottingham.
MARSHALL : THOMAS LESLIE, 5 Gladstone Street, Scarborough.
MARTIN : JOHN LESLIE, " Hatherlea," Moston Lane, New Moston, near Failsworth, Manchester.
MILESON : HAROLD, 49 Bulwer Road, Leytonstone, E.11.
MILLER: JOSEPH CHARLES, 101 Stanmore Road, Mount Florida, Glasgow.
MOBERLY : SYLVIA GRACE, 18 Gordon Square, W.C.1.
MORGAN : EVAN, "Bryn Hywel," Clase Road, Morriston, Glam.
MONROE : LEONARD, 27 Victoria Road, Penarth, S. Wales.
MOORE : HAROLD WILLIAM, 52 Dynham Road, West Hampstead, N.W.6.
MORRIS : CYRIL LAURENCE, 28 Smith Street, Chelsea, S.W.3.
MOTAFRAM : JAMSHEDJI DOSSABHOY, 265 Lohar Street, Dhobi Talav, Bombay 2, India.
MOWBRAY : WILLIAM BAWDEN, High Croft, Christchurch Park, Sutton, Surrey.
NICHOLS : JOHN FRANCIS, 11 Bank Plain, Norwich.
NORBURY : WILLIAM ALAN, " Broadmead," Broad Lane, Hale, Cheshire.
O'CONNOR : VINCENT, 147 Heaton Park Road, Newcastle-on-Tyne.
ORFEUR : RONALD FRANCIS, 9a Hyde Park Mansions, Marylebone Road, N.W.1.
OWEN : CEDRIC GEORGE ROSSER, " The Rhyddings," Brynmill, Swansea.
OWEN : WILFRED HERBERT, 37 George Street, Cheetham Hill, Manchester.
PADMORE : ROBERT BARTON, Cathedral School, Winchester.
PAKINGTON : HON. HUMPHREY ARTHUR, 9 Arundel Gardens, W.11.
PARKER: THOMAS HORSFALL, 68 Burlington Road, Blackpool, S.S.
PATERSON : ERIC ARNOLD, 65 Clarendon Road, Fulwood, Sheffield.
PEARCE : GERALD WOODSEND, " Beechwood," Green Lane, Halton, Leeds.
PESCOD : HAROLD GEORGE, 15 Wansbeck Road, Jarrow-on-Tyne, Co. Durham.
PHILLIPS : FRANCIS HARRY EDWARD, 9 Sylvan Hill, Upper Norwood, S.E.19.
PICKERING : CHARLES EDWARD, 73 Fernlea Road, Balham, S.W.12.
PRATT : ARTHUR WILLIAM, 63 Dragon Avenue, Harrogate.
PRICE : ARTHUR JOHN, The Firs, Meaford, Stone, Staffs.
PRINCE : EDWIN FRANCIS EUART, 12 Sutton Court Road, Sutton, Surrey.
QUINN : IVAR O'LEARY, 32 Richmond Road, Roath, Cardiff.
RANDELL : ROY JAMES, c/o E. J. Tench, Esq., 11 Bank Plain, Norwich.
REA : ARTHUR JOHN, Balsall Common, near Coventry.
REID : CHARLES FINDLATER, Eastholm, Wishaw, Lanarkshire.
RICHARDS : JOHN GOWER, 56 Swansea Road, Merthyr Tydfil.
RICHARDSON : LESLIE ALBERT JAMES, 50 Keston Road, East Dulwich, S.E.15.
RICHMOND : FRANK GAYTON, " Turleigh," Bradford-on-Avon, Wilts.
ROBERTS : CHARLES WILLIAM, 5 Seafield Road, Lytham, Lancs.
ROBINSON : HENRY RAYMOND, Glebe House, Warmsworth, near Doncaster.
ROBSON : FREDERICK ERNEST, 23 Noble Terrace, Gateshead-on-Tyne.
ROGERS : ARTHUR LEIHRS, 174 Amesbury Avenue, Streatham Hill, S.W.2.
ROGERS : ELSIE, 23 Albert Road, Whalley Range, Manchester.
ROTH : DANIEL, 64 Antill Road, Bow, E.3.
SARGENT : RAYMOND JAMES, 61 Parkwood Road, Boscombe, Bournemouth.
SCHULTZ : ISRAEL, 1a Hunton Court, Hunton Street, E.1.
SEABORN-JONES : WALTER, c/o Hookworm Campaign, Central Office, College Road, Brisbane, Queensland, Australia.
SHARMA : PURSHOTTAM LAL, School of Architecture, Sir J. J. School of Art, Bombay, India.
SIMPSON : ALRIC JAMES ANTHONY, " Westbury," Otlery Road, Wynberg, Cape Province, South Africa.

SISSON : MARSHALL ARNOTT, Hucclecote Court, near Gloucester.
SKURRAY : THOMAS EDWARD DEANE, Summerfield, Abingdon, Berks.
SLATTER : LEONARD JOHN, ' Watersmeet," Chestfield, Whitstable, Kent.
SMITH : CHARLES EDWIN GORDON, 19 Homend Street, Ledbury, Herefordshire.
SMITH : CHARLES HUBERT BROAD, 8 Cross Street, Basingstoke.
SMITH : JOHN FRANCIS GEORGE, 171 Whitehorse Lane, South Norwood, S.E.25.
SMITH : STANLEY HAROLD, 54 Drapers Road, Enfield, N.
SMITH : SYDNEY WALTER JOHN, " Kenilworth," 40 Ashbourne Grove, East Dulwich, S.E.
SOPER : STEPHEN FREDERICK EDMUND, 66 North Side, Clapham Common, S.W.4.
SPENCE : ALBERT, 94 Mytton Street, Moss Side, Manchester.
SPENCER : JOHN VIVIAN, 2 Ashburnham Grove, Manningham, Bradford.
SPRAY : ALEXANDER MOFFATT, Brockhurst, Ashover, near Chesterfield.
STEELE : FRANK REGINALD, " Newlands," Stockton Brook, Stoke-on-Trent.
STEEVENS : ARTHUR EWART, " Bronhaul," Amersham Hill, High Wycombe, Bucks.
STEWART : ALEXANDER MALCOLM, c/o Mrs. Noel, 38 Fairfield Road, Inverness, Scotland.
STIRRUP : GORDON, Billinge End, Blackburn.
STOREY : LESSIE MASSOM, " The Lilacs," Pateley Bridge, Yorks.
STYLES : FRANK, 58 Hart Road, Erdington, Birmingham.
TABER : EDWIN ATKINSON, 12 Hilton Road, nr. Potternewton Park, Leeds.
TARGETT : CYRIL HENRY, 21 High Street, Dartford, Kent.
TATTERSFIELD : LEONARD, " Glen Maye," Union Road, Heckmondwike, Yorks.
TAYLOR : LAWRENCE CYRIL RALPH, 5 King Street, Saffron Walden, Essex.
THOMAS : BRYAN WILLIAM RYLANDS, " Briar Dene," North Road, Cardiff.
THOMAS : HAROLD LLEWELLYN TAYLOR, 41 Sunnyside Road, Weston-super-Mare.
THOMPSON : JOHN WILLIAM HERBERT, 109 Woodfield Road, Balsall Heath, Birmingham.
THOMPSON : THOMAS BERNARD, 83, Scalpcliffe Road, Burton-on-Trent.
THOMSON : THOMAS FINLAYSON, " The Laurels," Avenue Road, Trowbridge, Wilts.
THORNLEY : HARRY, 1 Seafield Road, Blackpool.
THWAITE : THOMAS EDWARD SENIOR, 10 Lamplugh Road, Bridlington, East Yorks.
TIMMIS : GORDON JAMES, Cuddington Hall, Malpas, Cheshire.
TIMS : THOMAS OWEN, 5 Station Road, Porth, Rhondda Valley.
TIPLING : ARTHUR RAYMOND, 55 Borough Road, Darlington.
TOLSON : JACK RANSOM, 66 Shaftesbury Avenue, Roundhay, Leeds.
TOWNSEND : HENRY TERENCE, 13 Brierley Street, Nottingham.
TOWNSEND : HORACE ALFRED, 29 Mountney Road, Eastbourne.
TOWNSEND : JOHN BERNARD, 3 Harvey Lane, Leicester.
TURNER : ALBERT, West View, Staining Road, Poulton-le-Fylde, Lancs.
TYLER : STANLEY HERBERT, 205 Fox Lane, Palmer's Green, N.13.
UNSWORTH : HERBERT, 17 Gordon Avenue, Bolton.
VAN DER RIET : HENRY BERTHAULT, 6 Church Square, Cape Town, South Africa.
VAUGHAN : REGINALD, School House, Trinity Street, Barrow-in-Furness.
WAKEFORD : HENRY ALLEN, 184 Clapham Road, S.W.9.
WAKEFORD : LIONEL ARTHUR, 18 Hilldown Road, Streatham, S.W.16.
WALKER : RAYMOND WILLIAM, 5 Springwell Terrace East, Northallerton, Yorks.
WALLIS : KATHARINE MABEL, 165 Pittshanger Lane, Ealing, W.5.
WARDLE : LIONEL TALLENTYRE, Quarrington Vicarage, Coxhoe, Co. Durham.
WATT : LESLIE ALEXANDER, 24 Maple Avenue, Ste Anne de Bellevue, Province Quebec, Canada.
WEBBER : RALPH VICKERY, 3 Elm Grove, Taunton.
WELLS : REGINALD FRANK, 119 Southfield Road, Oxford.
WESTON : NORMAN ERNEST GODFREY, 29 Clarendon Road, Egremont, Cheshire.
WHATLEY : DENNIS LAWSON, The Vicarage, Linden Road, Bournville, Birmingham.
WHEATER : HARRY DONALD, " Pendennis," Barnpark Road, Teignmouth, Devon.
WHERRETT : LUCIAN ROY, 12 Merlin Road, Manor Park, E.12.
WHITBY : GEORGE STANLEY, 31 Sandhurst Street, Aigburth, Liverpool.
WHITE : EDMUND JULIAN, 213 Marlborough Avenue, Hull.
WHITEHEAD : STANLEY, " Lynntors," Cornwall Road, Sutton, Surrey.
WHITELEY : FRANK, 67 South Drive, Chorlton-cum-Hardy, Manchester.
WILLIAMS : CHARLES PHILIP, " Beechwood," Baring Road, Grove Park, S.E.12.
WILLIS : REGINALD JOHN, School of Architecture, Manchester University, Manchester.
WILLS : THOMAS THEOPHILUS, The Fold, Spring Vale, Wallasey, Cheshire.
WILSON : PERCY ROY, " Cedarhurst," Sault Ste Marie, Ontario, Canada.
WINTER : ARTHUR PERCY, 69 Deodar Road, Putney, S.W.15.
WOODROW : STANLEY BLUNDELL, Wollaston, near Wellingborough, Northants.
WORTHINGTON : THOMAS SHIRLEY SCOTT, Grove House, Mobberley, Cheshire.
WRAY : KENNETH FLETCHER, Strathmore, Conisbro', near Rotherham, Yorks.
WRIGHT : DONALD ARTHUR, " Mapledene," Great Missenden, Bucks.
WRIGHT : SYDNEY, 23 Wesley Street, Waterloo, Liverpool.

Competitions

UGANDA RAILWAY NEW OFFICE, NAIROBI.

Apply to the Crown Agents for the Colonies, 4 Millbank, Westminster, S.W.1. Closing date for receiving designs, 28 February 1925. Assessor : Mr. William Dunn, F.R.I.B.A. Deposit £1 1s.

RECONSTRUCTION OF THE KONINGINNE BRIDGE, ROTTERDAM.

With reference to the announcement of this competition in a recent issue of the JOURNAL, His Majesty's Consul-General at Rotterdam has informed the Department of Overseas Trade that he has received from the Rotterdam municipal authorities a series of 72 questions and answers amplifying and explaining the technical points which arise in connection with the plans.

As a translation would involve considerable time and difficulty His Majesty's Consul-General suggests that any British firm desiring specific information on the subject should communicate with him direct.

BETHUNE MEMORIAL TO THE MISSING.

The Imperial War Graves Commission desire Members and Licentiates of the Royal Institute to be reminded that applications to take part in the above Competition from persons other than those who had signified their intention of competing on or before 1 January 1924 cannot be considered. Due notice of this regulation was published in the Professional Press on various occasions during August and September, 1923.

MASONIC MEMORIAL COMPETITION.

Apply to The Grand Secretary, Freemasons' Hall, Great Queen Street, W.C.2. Last day for applying for conditions, 23 August 1924. Deposit, £1 1s. Closing date for receiving designs, 1 May 1925. Assessors: Sir Edwin Lutyens, R.A. [*F.*] (appointed by the President); Mr. Walter Cave [*F.*], Mr. A. Burnett Brown, F.S.I.

MANCHESTER ART GALLERY.

Apply to the Town Clerk, Town Hall, Manchester. Closing date for receiving designs, 20 January 1925. Assessors: Mr. Paul Waterhouse, F.S.A. [*F.*], Professor C. H. Reilly, O.B.E. [*F.*], Mr. Percy S. Worthington, Litt.D., F.S.A. [*F.*].

Members' Column

"COUNTRY LIFE" COMPETITION.

LICENTIATE with great experience of black-and-white illustration offers his services in the preparation of perspectives for the above. Has visited site and has all particulars.—Box 6124, *c/o* Secretary R.I.B.A., 9 Conduit Street, W.1.

ROOMS TO LET.

MEMBER has two rooms to let near Bedford Row; £70 a year inclusive. Telephone: Museum 6501.

MR. ALFRED HILL [*A.*].

MR. ALFRED HILL [A.R.I.B.A., M.T.P.I.] has relinquished his appointment as Architect to the Housing and Town Planning Committee, City of Lincoln, and resumed practice as Architect, Surveyor and Town Planner. Cornhill Chambers, Cornhill, Lincoln. Trade catalogues requested.

CHANGE OF ADDRESS.

ON and after 1 December 1924 the address of Concrete Publications, Limited ("Concrete and Constructional Engineering," "The Concrete Year Book" and "Concrete Series" of books) will be 20 Dartmouth Street, Westminster, S.W.1. Telephone: Victoria 4581.

HOUSE FOR SALE.

WIDOW of A.R.I.B.A. offers for sale, or would let furnished, convenient seven roomed house and bungalow, containing five rooms, situated on half an acre of land, overlooking magnificent Cornish coast. Price £1,250. References.—Apply, Mrs. K. Philp, "Haven View," Millhook, Poundstock, North Cornwall.

APPOINTMENTS WANTED.

SENIOR, with all round life experience of first class work in London and Home Counties, requires change.—Box 2189, c/o Secretary R.I.B.A., 9 Conduit Street, W.

A.R.I.B.A. and F.S.I. with considerable experience of general practice, including quantities, is anxious to obtain a position where his professional knowledge can be more fully utilised. London and country experience. Full particulars on application to Box 1112, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

APPOINTMENTS VACANT.

Two Architectural Assistants required by a firm of architects in Hong Kong. Applicants should preferably be unmarried, well educated, skilled in design, and accustomed to town work. Three years' agreement. Commencing salary 450 Hong Kong dollars per month, rising to 475 Hong Kong dollars and 500 Hong Kong dollars per month in the second and third years respectively. Passage paid.—Apply Box 1612, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

WANTED, in a Crown Colony, a young Architect as assistant on a four-years agreement and salary £400 per annum. He should be an Associate of the R.I.B.A. and unmarried. Enquire in the first place to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A FELLOW would be grateful to any member who would send the Editor of the Journal the names of two thoroughly qualified and reliable Clerks of Works required for institutional work next spring.

DISSOLUTION OF PARTNERSHIP.

THE firm of William Hill & Son, of which Mr. Victor Bain [*A.*] was a member, has been dissolved as from 1 November last, and Mr. Bain is continuing in practice in the offices of the late firm at the same address, 38 Albion Street, Leeds.

WILL man or woman of simple tastes, perhaps lover of books and garden, join architect and wife in small country house. Baker Street 25 mins. Quiet and privacy. Intelligent cooking. Reasonable expenses.—Box 1441, c/o Secretary R.I.B.A., 9 Conduit Street, W.

Minutes IV

SESSION 1924-25

At the Fourth General Meeting (Ordinary) of the Session 1924–1925, held on Monday, 15 December 1924, at 8 p.m., Mr. J. Alfred Gotch, F.S.A., President, in the Chair.

The attendance book was signed by 29 Fellows (including 10 Members of the Council), 38 Associates (including 2 Members of the Council), 5 Licentiates, and a very large number of visitors.

The Minutes of the Meeting held on 1 December 1924 having been taken as read were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of the following members:—

Mr. John Slater, Associate 1879, Fellow 1881, Vice-President 1900-1904;
Mr. A. W. Sheppard, Associate 1894, Fellow 1924;
Mr. H. W. Lockton, Licentiate 1911;

and it was RESOLVED that the regrets of the Royal Institute for the loss of these members be recorded in the Minutes.

The Secretary read the names of Candidates nominated for election on 5th January 1925.

Mr. Arthur J. Davis [*F.*] having read a Paper on "Shop Fronts and their Treatment" and illustrated it by lantern slides, a discussion ensued and on the motion of Captain Ivor Stewart-Liberty, M.C., seconded by Mr. A. S. Gaye, Commissioner of Woods and Forests, a vote of thanks was passed to Mr. Davis by acclamation and was briefly responded to.

The Meeting closed at 10.10 p.m.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12*s.* a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

R.I.B.A. JOURNAL.

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